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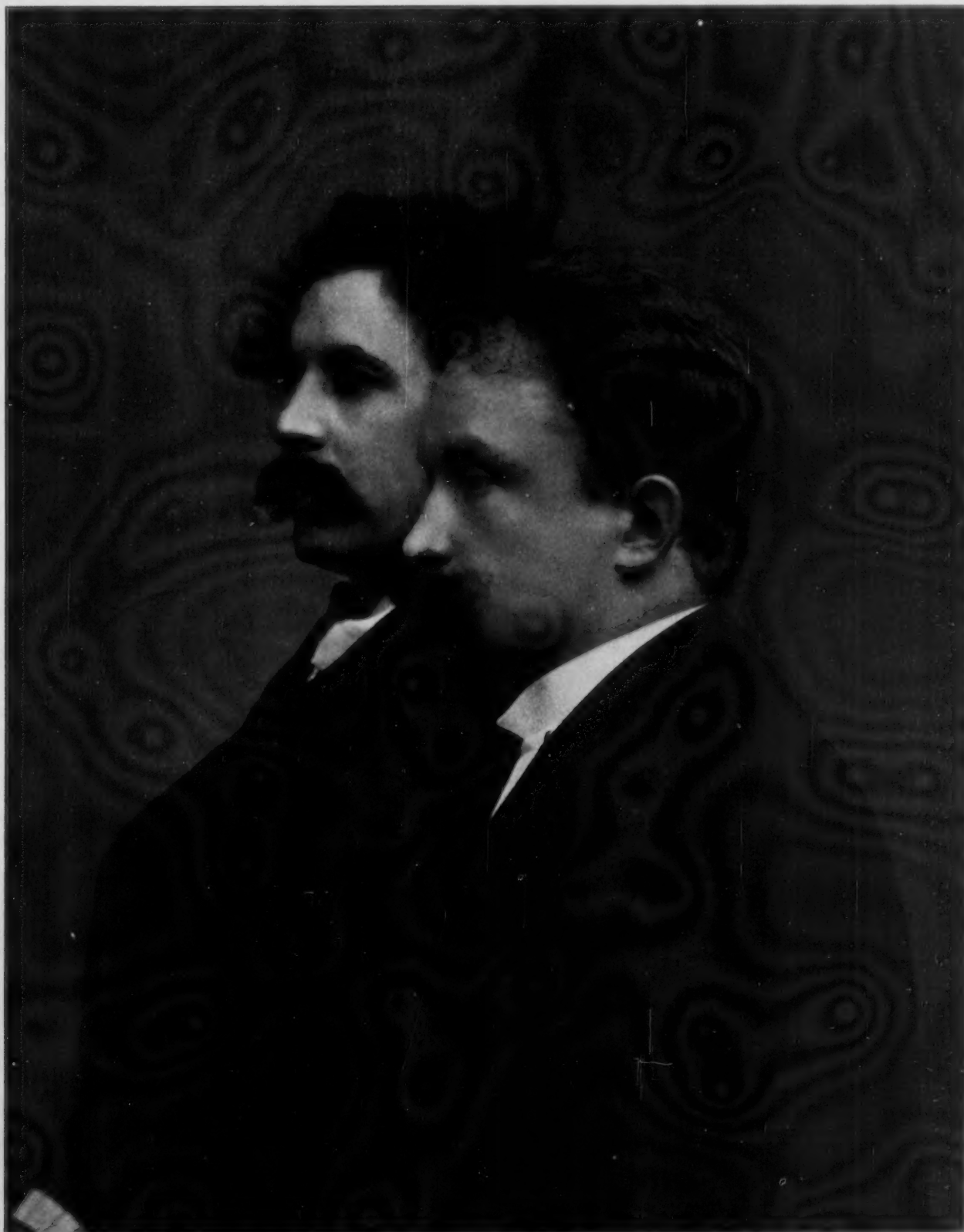
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ADDRESS:

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Editor in Chief, W. L. HUBBARD. Associate Editors: ARTHUR

FOOTE, GEO. W. ANDREWS, EDWARD DICKINSON

S. W. CHADWICK

A. E. KENNEDY

W. J. HENDERSON

Special Contributors:

FREDERICK STARR

FREDERICK STUCK

FRANK SAMBROCK

EMIL LIEBLING

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REFLECTIONS

BY THE EDITOR.

Hermann Klein and the N. A. T. S.

The following letter explains Hermann Klein's reasons for severing his connection with the National Association of Teachers of Singing:

NEW YORK, March 3, 1909.

To Madame Anna Ziegler, Treasurer, National Association of Teachers of Singing:

MY DEAR MADAME ZIEGLER—Always supposing that the postponed election meeting of the National Association of Teachers of Singing will be held on Tuesday next, I write to you as the original founder of the association and as its only "surviving" elected officer, to express my regret that I shall be unable to be present at this meeting or to take any further part in the proceedings of the association.

I had already resigned my functions as chairman of the executive board and declined to allow my name to be put forward as a candidate for re-election. I would gladly have remained a plain, simple worker in the ranks, ready and anxious to do my duty in behalf of the association and the great profession whose interests it was established to serve.

In view, however, of the serious division of opinion that continues to exist among the remaining members of the executive board, and even in the body of the association itself; in view, moreover, of the unrelenting attitude assumed by the individual member of the former, who has been exclusively instrumental in bringing about this disruption and fiasco, I now consider that I shall be best consulting the welfare of the association by withdrawing from it altogether.

Where differences of opinion are so radical and often so intemperately expressed; where a patient exercise of the simplest laws of order and discipline is so wantonly misconstrued into tyranny and unfairness; where personalities take the place of honest and impartial discussion; where the fulfillment of an individual idea is considered by its possessor to be more important than the harmony and unity of purpose so essential to the very existence of an association like ours; where things of this type can hold sway, then do I indeed feel that the process of self-elimination ought to be complete, that I ought to entirely remove myself from the path of those who believe they can do so much better for the cause of the singing teachers than I can.

Either I will work with and for my neighbors in the

manner that I have been brought up to think right, or I will not work at all. So, dear Madame Ziegler, I now beg leave to retire from this association, and in so doing would express my grateful thanks to all who have labored with such zeal and loyalty in the apparently hopeless task of making it a success. Yours sincerely,

HERMANN KLEIN.

Mr. Klein has had a peculiar experience—that is, peculiar to himself, because he has never been identified with any effort to establish a musical society or association. Some fifteen or twenty years ago I was temporary chairman of a number of meetings in which a New York musical club was to be established and was established. I organized these meetings on a parliamentary basis and kept the debates and arguments and discussions strongly within the text of Cushing's Manual, which I at that time had at my fingers' ends. Considerable astonishment was manifested that rules and regulations must be so consistently adhered to, but the result was the formation of a musical club. After the establishment of the temporary organization and after the election of the permanent officers I retired from all active relations with the club except as a member who paid his dues, and within a short time, the permanent president having been the late Anton Seidl, the club dwindled into a mere moribund state, until it subsequently became eliminated through the lack of interest and the looseness and liberties of the debates, which brought about contention, disagreement, loss of friendships and loss of appetites. The piano question, which was introduced on account of the musicales, began to interfere and the critics of the daily press began to carry out their usual intrigues and the matter soon died a natural death, which was predicted in this paper if the club would disregard the parliamentary laws and lay itself open to personal gain.

The same thing always happens in these various Music Teachers' Associations and the same thing also happened in the Music Teachers' National Association, a body that had great chances to do things in this country, which was worn out, however, through the incessant interference of personalities and personal interests.

Indeed, the fiasco of this very National Association of Teachers of Singing was predicted in this paper. Mr. Klein was

never before associated with any American Musical Association, this being his first and his last. No, it won't go. Musical Associations cannot exist because of the overwrought harmony of the modern day, which produces such discord that the average musician is not capable of comprehending it, looks upon it as the rationale and consequently works under it. We know, of course, that there are a great many people who can't hear a modern discord as harmony. Why? Because they themselves practice discord all the time.

"La Vestale's" Revival.

This is another letter that calls for reproduction and discussion:

NEW YORK, March 4, 1909.

To The Musical Courier:

I have read in the columns of THE MUSICAL COURIER a letter from its Paris correspondent reporting that Spontini's "La Vestale" achieved a most brilliant success at the Grand Opera of Paris one month ago. Now, can you explain the success of this centenarian opera in a city which of late has been showing the wildest enthusiasm for the works of Debussy, Charpentier, Strauss and other ultra-modern composers?

Are Parisian audiences going to change again their taste and return to the old sources of pure melody?

Yours sincerely,

FRANK RENTIER
(Constant Reader).

210 WEST 100TH STREET, New York.

There is no particular reason to be attributed to the selection of this work, "La Vestale," an opera full of pomp, decoration, display and replete with scenic beauty. There are really no Parisian audiences, as we have frequently stated, and as will be seen again in an interview published in this paper, which we herewith append. Parisians do not give the decision. It is a matter of indifference to people who are deadheads whether an opera is by Debussy or by Strauss or by Spontini or by any other "ini." Paris is not sufficiently musical to make a decision. None of the great singers are permanently engaged in Paris at the Opera. Once in a while Caruso sings there, rarely has Melba sung there, Patti seldom sang there, Sembrich hardly ever. They go to Paris sometimes to sing and sometimes they pay for it, because there is really no money there to pay for singers who demand these high prices they get in England and here, particularly here. Sometimes they pay for a Paris hearing. None of the great singers are permanently established in Paris as they are in New York for months and months at a time, for years and years at a time. It is merely a question of pleasing themselves. Any opera will go, because it doesn't make any difference.

In view of this, it may be well to publish, as I state above, the interview in the Pall Mall Gazette by Colonel Mapleson:

WHY PARIS OPERA FAILS.

Colonel Mapleson's Story.

M. MESSAGER IN TEARS.

"The whole story lies in a nutshell," said Colonel Mapleson, discussing today our Paris correspondent's interesting article on the decline in the fortunes of the Paris Opera.

"In the first place the manager is bound by the 'cahier des charges,' a long list of regulations and obligations. He is not allowed, for example, to use the same costumes for two operas, even though they belong to the same period. That is one instance of stupidity.

"Then he must give free seats whenever they are required to all the Ministers, their secretaries, and officials of any standing, and to the members of the Municipal Council and their wives. So that it often happens, when they are refusing money at the box office, 25 or 30 per cent. of the house is paper. Thus the subvention they

speak of is really no subvention at all, and the manager, in order to make ends meet, has to invite a lot of rich men, and men about town, to subscribe more capital. In return for their subscription these men not only have seats at the Opera, but they are also allowed the run of the artists' dressing rooms and the foyer des danses, and they insist upon engagements for their special friends.

"The result is that there are no funds and few opportunities for engaging great artists like Melba and Tetrazzini, and there has not been a single prima donna or a single tenor of any note there this season. How can you expect the Opera to go on under such conditions?

"Many artists, notably Emma Eames, have in the past declined to continue to sing at the opera owing to the conditions that prevail. In the chorus it is the same. Frequently one hears a mother say to her daughter, who is in the third line: 'Be nice to M. —,' mentioning one of the subscribers, 'and perhaps he will get you into the front line and you may have a solo.' At Covent Garden, and in New York, all this is impossible. At Covent Garden, too, there are but twenty-six or twenty-seven employees, whereas, in Paris, M. Gailhard, the late director, told me, I think, there are eight hundred or more!

"My father and I, some fifteen or sixteen years ago, offered to take the Paris Opera House, ask-



KATHARINE GOODSON,
Pianistic Valkyrie.

ing for no subvention, and paying a rent for it, on the understanding that no one had free admission. This proposal did not suit the Municipal Council, and consequently it fell through. President Carnot, however, quite approved of the idea, but said he had no power.

"That Paris still loves good music is shown by the fact that whenever Paderewski or Kubelik or any great instrumental or vocal artist goes there, there is never a spare seat, and when Jean de Reszké gave a series of 'Siegfried' performances at the Opera to oblige his old friend, M. Gailhard, there was a profit of something like £12,000."

In regard to the present trouble, one gathered that it is no fault of M. Messager, the artistic director, who went to Paris from Covent Garden, for the purse-strings are held not by him, but by M. Broussan. Indeed, Colonel Mapleson recalled an occasion when M. Messager, unable to make an important engagement that he desired, left the Opera in a state of excitement and burst into tears. M. Messager, however, is no worse off than his predecessor.

"M. Gailhard," Colonel Mapleson added, "fought hard against this rotten system, and after fifteen years' management I don't suppose he retired anything but a comparatively poor man as the result of his earnest labors. Until they alter the present conditions, the Paris Opera can never be what it ought to be."

I must differ from my friend Mapleson in one respect. Neither Paderewski nor Kubelik ever drew any great houses in Paris for money. Once Kubelik did draw a large house at the Trocadero. He couldn't draw it twice. Paderewski, when there

are Americans in Paris, draws a big house, and as to the "Siegfried" performance of Jean de Reszké bringing in a profit of \$60,000, the Colonel is certainly mistaken. There were no 30,000 francs made, no \$6,000, much less \$60,000. I am quite sure Colonel Mapleson never saw the books or the vouchers of these performances. There is no such thing as profit in music in Paris. The French music teacher who has no American pupils starves, unless he or she is employed by the Government in the Conservatoire. Individually they have no income except from the American and foreign pupils. Paris is so beautiful that foreigners must go there. Can Col. Mapleson mention the names of any great Parisian singers during the last fifty years—a Parisian who has studied in Paris and has made a great success? How many were there? Paris cultivates the world, it cultivates the Grande Monde, not this little question of music, of which it becomes very tired except a little group or small coteries, and these people have no money to spend.

Kruger and the Critics.

Mr. George Krüger, who played a remarkably excellent piano recital at Mendelssohn Hall last Tuesday afternoon, March 2, and of whom one of the papers said little was known and little expected except by a circle of friends, received peculiar treatment in the daily papers here.

In the Tribune it says that "his playing disclosed a well equipped virtuoso, technically and intellectually; a pianist of sound knowledge, of correct feeling and ripe experience; in short, an artist of whom the New York public ought to have a better acquaintance," and then it says, parenthetically, that he is not an emotionalist.

That is a fair way of dismissing a performance which the critic attended only during the first few works.

Another critic left after the second number. This critic is the Sun critic. Now, mind you, the Sun critic left after the second number and he speaks of the last numbers of the program as follows: "Leschetizky, Rubinstein and Liszt also contributed to a rather ambitious program." This man didn't listen to these performances and he says that Mr. Krüger's performance of the Beethoven sonata (the "Moonlight" it was) was sufficient to characterize his art. This shows that the critic was afraid to say anything against Mr. Krüger and couldn't say anything for him because he had not listened to him, yet he makes it appear to the readers of the Sun, to whom he owes it as a duty either to report or not, as if he had been there and as if this impression had been created with him because of his having heard the performances of these last named numbers.

While the injustice is done to Krüger in one direction, it is done to the readers in another direction. If you have nothing to say, say nothing, but if you have something to say, say it right. Either attend the performance and criticise that portion of it which you have listened to and state that you didn't hear the rest, or do the other thing. This manner of reporting the Krüger recital is nothing else than a lie, because it isn't the truth.

The Times critic also left in time not to hear. What does he say? He utters the following statements: "He began with Liszt's transcription of Bach's A minor prelude and fugue for organ and ended with the Faust fantasia," and then the Times goes on to say, "In between were Beethoven's sonata in C sharp minor, and pieces by Chopin, Schumann, Henselt, Leschetizky and Rubinstein. He played the Bach prelude and fugue clearly and substantially, but he did not show much insight into the poetical significance of Beethoven's sonata. His technic is considerable, etc., etc."

Now, here was again shown how a critic writes who doesn't attend a performance. This one also left after the Beethoven sonata, so he hangs his criticism on that pin—this Beethoven pin, and then



PASTIME SKETCHES BY CARUSO.

criticises Krüger on that basis, as if he had heard him play the other pieces referred to by the composers mentioned above.

What is that? Is that a fair treatment of the readers of the Times and the owners of the Times and of the artists who play? How can the owners of a newspaper tolerate this thing that is going on in the City of New York? How can the proprietors of the paper stand it? They are business men, they want revenue, they can't conduct their papers without a dividend paying capacity. There must be a profit. If there is a loss, the papers stop or some one else acquires the property. Now, how can they take this musical proposition as it is handled in New York by these critics and expect to get any results? Here is a critic who makes it appear as if he had heard certain compositions, the playing of which he criticises, when he wasn't there, and he uses his own paper to defy the facts and to put on the evidence of a conscientious performance of duty. It is very interesting. How can the critics face Mr. Krüger if they ever meet him? What are they going to do with a gentleman like Mr. Krüger, a retiring, modest man? How are they going to face such an artist and gentleman if they ever come in contact with him? He knows what they did with him on the basis of not hearing him; he knows what they did with the public which is entitled to fair treatment even if the papers were to be used against Krüger. But why against any one?

The American says that "he played the Rubinstein etude in C major with terrific speed, every note being clean cut and the expression faultless; in fact, his best work was done in this piece." Consequently, this critic of the American was present during the performance of the Rubinstein. He was there. He had a right to express his opinion because he heard the performance.

The Staats Zeitung says that he played the Henselt composition excellently and also Leschetizky's composition and that his octave passages and trills, etc., in Liszt's "Faust" fantasia were particularly attractive. What was brought out in his playing was "his rhythmic feeling."

So the Staats Zeitung critic was present. That person heard those compositions.

The Evening Sun says: "If more pianists (than Krüger) introduced themselves as quietly and as seriously as he, half the terror of our critics would be taken from the word 'matinee.'"

He wasn't there. He proves that he wasn't there because he doesn't criticise, but the evidence that he wasn't there is the fact that he doesn't mention

anything about the later works, except that one of them, Leschetizky's "Consolation" was played. He wasn't sure and he kept on the safe side.

BLUMENBERG.

Albert Spalding's Afternoon Recital.

Those European musicians and critics who proclaimed Albert Spalding a young man of great gifts, made no mistake. This young violinist about whom there is not a trace of humbug, nor claptrap, gave the first in a special series of four recitals at Mendelssohn Hall, Wednesday afternoon of last week. He was assisted at the piano by Alfredo Oswald, in the following program:

| | |
|---|----------------|
| Sonata in F minor..... | Bach |
| Mr. Spalding and Mr. Oswald. | |
| Havanaise..... | Saint-Saëns |
| Introduction and Rondo Capriccioso..... | Saint-Saëns |
| Mr. Spalding. | |
| Variations in F..... | Beethoven |
| Mr. Oswald. | |
| Canzonetta from the Concerto..... | Tchaikowski |
| Hungarian Dance in G minor..... | Brahms-Joachim |
| Hungarian Dance in A major..... | Brahms-Joachim |
| Scherzo Tarantelle..... | Wieniawski |
| Mr. Spalding. | |

In all violin compositions there could be no greater contrasts than those existing between the Bach sonata and the Saint-Saëns "Rondo Capriccioso," and in the performance of both works, Spalding revealed anew his keen and splendid talents. He infused soul and tenderness in the Bach number and later in the exacting and showy work by the French composer, he disclosed qualities that were more human. Throughout the afternoon the listener was often entranced by the lovely tone of the player, and then no one ever wearied of the unaffected manliness of the artist. Encores were demanded and granted graciously. The audience manifested great pleasure in the music, and made it evident that Spalding is rapidly becoming an idol of this public.

Mr. Oswald's appearance, both as soloist and accompanist, was more than acceptable. He is a young musician of sterling attainments.

Mr. Spalding's next recital in the hall will take place Saturday evening, March 13. His program follows:

| | |
|------------------------------|-----------------|
| Sonata in A major..... | Francis |
| Mr. Spalding and Mr. Oswald. | |
| Devil's Trill..... | Tartini |
| Mr. Spalding. | |
| Three studies..... | Chopin |
| Mr. Oswald. | |
| Air on the G string..... | Bach |
| Octave Study..... | Paganini-Nachez |
| Polonaise in D..... | Wieniawski |
| Mr. Spalding. | |

Igunnow, a Russian pianist, gave a Moscow recital recently, consisting exclusively of compositions by Rachmaninoff. The new sonata, op. 27, was said to be the best number on the program.

Burgstaller is no longer a member of the Metropolitan Opera Company. He left for Germany last week. He has sung only four times this year, not including "Parsifal."

A new piano sonata (fifth) by Scriabine, was played at a Moscow piano recital by Max Meitschik.

WÜLLNER AT CARNEGIE HALL.

Dr. Wüllner, with his associate, Bos, the pianist, crowded Carnegie Hall on Thursday night, the fourteenth time he appeared in public in this city. His former recitals were at Mendelssohn Hall, but this was the first occasion when he sang a recital of his own at Carnegie Hall, and he filled the place from the parquet to the top of the gallery. It was an unusual sight. It was an unusual phenomenon. It marked for the present the high tide of Wüllner's recitals in the city of New York this season, and it was a tremendous tribute to the character of his work, to the poetic and dramatic interpretation of the lyrics and to his keen and subtle analysis of the psychology of song. Following him with the text or the translation, the audience secures in every instance a well defined dramatic representation, and this adds exceedingly to the interest in his work, which is reinforced through the remarkable accompaniments of Coenraad V. Bos.

The management of Dr. Wüllner must also on this occasion receive the tribute due its excellent business judgment, its keen perspective as to the best methods of producing an artist before the musical world of America and its enormous activity. The man who has done this is M. H. Hanson. It is universally known now throughout the musical world of America and Europe, too, that Mr. Hanson has accomplished something in the Wüllner case that has never before been done in such an aspect. Of course, Wüllner is coming here next year, and Mr. Hanson will also have under his control the remarkable contralto, Tilly Koenen, next season. The program, as may be seen, was virtually the same program that Wüllner sang here on his first appearance. No further elucidations are required in this instance, except that he was continually encoored and he repeated the "Cécilie" and "Die Beiden Grenadiere." To fill Carnegie Hall for a song recital has been vouchsafed to a few singers only. Among these Dr. Wüllner is foremost. The songs were as follows:

| | |
|---------------------------------|-----------------|
| Der Wanderer..... | Franz Schubert |
| Du Liebst Mich Nicht..... | Franz Schubert |
| Der Doppelgänger..... | Franz Schubert |
| Erk König..... | Franz Schubert |
| Die Taubenpost..... | Franz Schubert |
| Die Forelle..... | Franz Schubert |
| Alinde..... | Franz Schubert |
| Eifersucht und Stolz..... | Franz Schubert |
| Das Lied im Grünen..... | Franz Schubert |
| Der Musensohn..... | Franz Schubert |
| Auf dem Kirchhofe..... | Johannes Brahms |
| Fussreise..... | Hugo Wolf |
| Der Gärtner..... | Hugo Wolf |
| Ein Weib..... | Chr. Sinding |
| Das Lied des Steinklopfers..... | Richard Strauss |
| Cécilie..... | Richard Strauss |
| Mit Myrthen und Rosen..... | Robert Schumann |
| Der Soldat..... | Robert Schumann |
| Waldeggespräch..... | Robert Schumann |
| Die Beiden Grenadiere..... | Robert Schumann |

Bruno Huhn's Concert.

Fourteen songs, by Bruno Huhn, were on the program of the concert Mr. Huhn gave at Sherry's Tuesday afternoon of last week. After the ordeal of playing the piano accompaniments for these and six other songs, the popular composer was lionized for over a half hour by his feminine admirers whose ages ranged all the way from sweet sixteen to sixty-odd. Mr. Huhn's success as a song writer is merited, for his compositions disclosed qualities that win lasting popularity. His industry is marvelous and best of all, his songs are sung from coast to coast and across the blue Atlantic as well. To attempt to analyze so many songs at one sitting would be as possible as to endeavor to see a whole picture gallery at one glance. It can be said, however, that the Huhn songs, show a variety of ideas, and both in the melodic and harmonic treatment a mind of poetic fancies is revealed. Edith Chapman Gould, Lilla Ormond and Francis Rogers were the singers who assisted Mr. Huhn in his concert. Three new songs on the list, "Love," "Retreat," and "In Summer," beautifully sung by Mrs. Gould, and "Constancy," sung by Miss Ormond, will soon be published. Mrs. Gould sang two other Huhn songs—"Neath the Apple Trees," and "Erin," and Miss Ormond four other—"Till I Wake," "Fair Helen of Kirkconnell," "The Grand Match," and "Back to Ireland." Mr. Rogers, who is a host in himself, never sang more convincingly. His songs were: "I Mind the Day," "The Merry Month of May," "The Light that Lies," "The Dying Christian," and another as an encore. Besides the Huhn songs, the baritone sang three other songs, by Widor, Bizet and French folk-song. The soprano and mezzo united in two duets by Ries, and the very interesting concert closed with "La Luna," a nocturne, by Nihri, for three voices, with harp and piano accompaniments.

Fourth Time.

Scandiani, the baritone, has been engaged for the fourth time for the Covent Garden season.

Riccardo Martin, the young Kentucky tenor of the Metropolitan Opera House forces, has been engaged to sing at Covent Garden this spring.

CARL HEIN AND AUGUST FRAEMCKE, DIRECTORS.

NEW YORK COLLEGE OF MUSIC AND NEW YORK GERMAN CONSERVATORY OF MUSIC.

Incorporated under the laws of New York State in 1878, the College of Music, passing successively into the hands of Alexander Lambert, then to Messrs. Hein and Fraemcke, the present proprietors and directors (Hugo Grünwald, assistant director), fulfills a highly important place in the musical world. The college building, 128 and 130 East Fifty-eighth street, with its commodious hall and classrooms, is built on practical lines, and the hall is in constant use for the concerts, recitals and lectures of both institutions, as well as for miscellaneous concerts. The German Conservatory of Music, also under Messrs. Hein and Fraemcke, situated for many years at 23 West Forty-second street, has its special clientele and is convenient for suburbanites, being within three blocks of the Grand Central Station, and near the elevated railroad, the West Shore ferry, etc. There is also a branch in the Bronx, at 1103 Boston road, corner of 166th street, Harry Schreyer, director.

With the season 1908-1909 the college entered upon its thirty-first year of an uninterrupted successful career. The story of the college has been told so often that it has become almost a task to comment upon the value of the work that has been accomplished since its opening in 1878. Its aim has always been to offer to its students unlimited advantages in the study of music and to give them a sound and thorough musical education. The efforts of the directors to broaden and complete the careful system of education adopted at the college were quickly recognized and fully appreciated. The directors have spared no expense—no pains have been neglected—to maintain the high standard of the New York College of Music, and to uphold the position it has attained as the leading and most important music school of this country.

The secret of this phenomenal success lies not only in the enthusiasm that prevails among the students at the college and the natural desire of each to surpass the other, but chiefly in the excellent methods pursued by the faculty, composed of experienced and eminent teachers, which, according to high authorities, compares favorably with the most renowned conservatories of Europe.

In piano, singing, violin, cello and organ, harmony, composition and the aesthetics of music the tuition is thorough and sound, and all its departments are under the personal and constant supervision of the directors, Carl Hein and August Fraemcke.

The course of study is divided into eight grades, grouped under elementary, preparatory, intermediate and advanced, and there is a summer term from June until September. Among the free advantages are the chorus class, harmony, sight reading, ensemble classes, all rehearsals, recitals, lectures, concerts, and orchestra class. The diploma is conferred upon students over seventeen years of age who have attended two or more years. Certificates are conferred at the end of two years, certifying to proficiency and qualification to teach. Testimonials are given to those attending at least one year. Students can enter at any time, and each student receives individual teaching. There is no boarding department connected with either institution, but pupils are assisted to find pleasant quarters. The department of musical theory and composition is impor-

tant. Partial scholarships, i. e., part free tuition is granted to talented and deserving students, and the students' concerts are frequent, enabling the young performers to become accustomed to appearing in public.

The faculty gives frequent chamber music concerts, and these are highly interesting, classic and modern works of prominence forming the programs. During this present season at least twenty concerts by students, faculty, also lectures, etc., are on the schedule; it opened up with the annual grand concert at Carnegie Hall, October 18, when members of the faculty participated, assisted by a full orchestra, under the direction of Carl Hein. June 10 the annual commencement concert takes place at Mendelssohn Hall. As an example of the pupils' work done at the New York German Conservatory of Music, a recent Mendelssohn program is appended:

MENDELSSOHN CELEBRATION

At College Hall, 128-130 East Fifty-eighth street,
Thursday evening, February 4, 1909.
March from Athalia for two pianos (eight hands).
Eva Goldram, Martha Delaney, Anna Cohen, Helen Eppinger.
Auf Flügeln des Gesanges.
O Jugend und schöne Rosenzeit.
Charlotte Huber; Josephine Huber at the piano.
Sonate in E major, Third Movement.
Edna Crowell.
Melody for two violins.
Bessie Riesberg and Oscar Mandel.
Capriccio in B minor.
Hattie Sturmdorf.
Trio, from Elijah.
Elizabeth Martineau, Harriet Morton and Eleanor Connor.
Josephine Huber at the piano.
Concerto in G minor.
Rosalie Smith.

Praise for Clements' "Virginian Romance."

H. Loren Clements, whose work as vocal teacher, musical director and author has attracted much attention is receiving much praise for his musical comedy, "A Virginian Romance." Mr. Clements modestly announces that he wrote this comedy for amateurs, but it is worthy the consideration of professionals also. The West Side Y. M. C. A. is rehearsing the comedy and it will soon be performed with a strong cast.

Nan Reid Eichelberger, a contralto and teacher, of Philadelphia, is among the new pupils added recently to Mr. Clements' New York classes at his studios, 3 East Fourteenth street. A few press notices on performances of "A Virginian Romance" follow:

Every movement of the play was followed so carefully, and applause so generously meted out that one was disposed to enjoy the audience as well as the play.—New York Herald.

And then comes "A Virginian Romance," and here the hits are almost too numerous to mention. It was one big hit.—Watertown, N. Y., Times.

It was a well grounded, perfectly rounded, and decided success from every standpoint, the interest being keen from the moment the curtain went up, and growing more so all down the line until the concluding and splendid climax.—Waco (Texas) Times-Herald.

"A Virginian Romance" is the cleverest, most tuneful and best rendered amateur performance ever given in Cresco. From the rise of the curtain till it fell at the finale of the rousing closing chorus the interest of the audience was kept at a high pitch.—Cresco (Iowa) Plain Dealer.

STOCKHOLM STACCATOS.

STOCKHOLM, February 26, 1909.

The Swedish American Society celebrated the anniversary of the birthday of Abraham Lincoln by an attractive festival here at the Hotel Kronprinsen on Friday, February 12. The festival address was delivered by Consul General Adams; Miss Osborne and Mrs. Hoyberg arousing great enthusiasm by their performance of several American and Swedish songs. Both these singers are well known in Swedish musical circles in America. The American minister, Mr. Graves, the secretary of the legation, Mr. Batly, and others attended the festival.

Ysaye gave his third (and last) concert at the church of Gustavus Wasa on Sunday, February 14. The audience was large, and the violinist "brought down the house" with his performance of César Franck's sonata and Vitali's "Chaconne." Theo Ysaye, a brother of the violinist, added to the enjoyment by playing solo, Bach's D minor suite. Otto Olson and his organ in the "Chaconne" also did good work.

The famous Brussels Quartet had its first concert at the Academy of Music Monday, February 15. The house was sold out several days before and the three numbers on the program aroused sympathy and enthusiasm. The quartet consists of Frans Schorg, Hans Dancher, Paul Mery and Joseph Malkin, the latter replacing the former cellist, Mr. Gaillaird. The program comprised three quartets, G major, op. 77, Haydn; D major, op. 18, Beethoven, and E flat major, by Mozart.

The second Brussels Quartet concert on Thursday, February 18, was devoted to Beethoven, the most gigantic of masters. The hall was filled to the last place and the enthusiastic listeners called several times for the artists.

Next week there will be another concert by the Brussels players.

Bror Beckman, well known as the composer of orchestral works as well as of many lovely songs, has written "Three Symphonic Ballads," op. 14, for organ. Carl Simrock, Berlin, will be the publisher of the ballads, and of the same D major suite, "Vier Humoresken in Form einer Suite," op. 13.

The Danish tenor, Wilhelm Herold, commenced his "guest" period at the Royal Opera here as Don Jose in "Carmen." He acted in the same fascinating manner as on his former visits in Stockholm. The voice is a typical Danish tenor, not great, but very well trained. Herold also sang the part of Lohengrin, that being one of the few Wagner rôles he does. He has appeared with success at Convent Garden, at Prague, and at many other Continental cities.

L. UPLING.

Last Boston Symphony Concert in New York.

The last pair of Boston symphony concerts of the season in New York will be given at Carnegie Hall on Thursday evening, March 18, and Saturday afternoon, March 20. The Thursday evening concert will introduce the first performance in New York of Bruckner's eighth symphony in C minor. This will be played for the first time in America in Boston on March 12 and 13. On Saturday afternoon one of the numbers on the program is to be Ernest Schelling's "Fantastic Suite," for piano and orchestra, which has already been played in New York with the composer as soloist.

Ralfe Leech Sterner to Direct Concert.

The New York School of Music and Arts will give a concert at Carnegie Chamber Music Hall, Thursday evening, March 11. Ralfe Leech Sterner director of the school, will personally direct the program, in which a number of talented pupils will participate. These concerts are usually well attended and much appreciated by music lovers and musicians.

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PROVIDENCE MUSICAL NEWS.

PROVIDENCE, R. I., March 6, 1909.

The Czerwonky violin recital was the musical event of the week. Having listened recently to Mischa Elman, music lovers in Providence have become somewhat critical in their ideas of violin playing, and to avoid comparisons is almost impossible. But Richard Czerwonky nevertheless won their hearty approval last evening in his violin recital at Memorial Hall, under the management of Albert Steinert. Czerwonky is a consummate master of his instrument; he is inferior to no player heard here lately in quality of tone and perfect finish, and he may fairly claim a leading position as a violin player. Czerwonky had a great teacher, and if he follows in Master Joachim's footsteps he must be also an excellent quartet player, being unspoiled by playing in orchestras, which so often ends in blurring the outlines of a player's individuality. The program was:

Ciscana (For violin alone).....Bach
Fantasia Appassionata.....Vieuxtemps
Traumerei.....Strauss-Czerwonky
Canzonetta.....D'Ambrosio
Serenade.....D'Ambrosio
Moses Fantasia.....Rossini-Paganini
(Bivarior variation only for G string.)
Humoreske.....Dvorak
Zephyr.....Hubay
Souvenir de l'Amerique.....Czerwonky

Carl Lamson, of Boston, was the accompanist. The concert was a thoroughly enjoyable one from the first number to the last, and ought to have drawn a full house. The audience, however, was keenly appreciative and rewarded Czerwonky with liberal demonstrations of approval and enjoyment. Czerwonky comes from Boston once a week to teach here in Providence, and he undoubtedly is a very valuable addition to our very small force of first class violin teachers.

"The Music of the Gypsies" was the subject of Hans Schneider's lecture last Wednesday afternoon at the recital hall of the Hans Schneider Piano School. To illustrate the lecture Hungarian music and some of the Liszt rhapsodies were played with good taste and brilliancy. As usual, Mr. Schneider's lecture was heard with much attention.

Organ recitals are the rule in our churches at this time of the year. At Grace Church, Arthur H. Ryder, one of our best known organists, was heard in a very interesting classical program, and Ryder knows how to play the organ. At St. John's Episcopal Church, Mrs. Wheelwright gave a recital, assisted by Kate La Fetra Bosworth, a well known

contralto of this city. At the Calvary Baptist Church, Newell L. Wilbur was heard with great pleasure.

Under the auspices of the Gaspee Chapter, D. A. R., a concert will be given in Infantry Hall Friday, March 19, by the Filipino Constabulary Band, and it will no doubt draw a large audience.

Sullivan's "Golden Legend" and Dr. Jules Jordan's patriotic choral ballad, "Barbara Frietchie," will compose the program for the second Arion concert, which will take place Monday, March 29, in Infantry Hall. The soloists will be Madame Rider-Kelsey, Katherine Ricker, Frank Ormsby and Claude Cunningham. Dr. Jordan will conduct and the Boston Festival Orchestra will assist.

The concert of the Metropolitan Opera House Quartet on Friday in Infantry Hall will be an assured financial success, so the correspondent of THE MUSICAL COURIER was informed by the local management. The reason why this quartet of opera singers is sent on the road is stated as follows: "There are many music lovers outside New York and the two or three other big cities that hear the great opera singers every year to whom these artists are only a name. Their reputation is known, but they themselves are never heard. The object of the Metropolitan Opera Company in sending out a quartet of its singers to tour the country is not to exploit Signor Bonci, marvelous artist though he is, but to afford lovers of grand opera in the cities to be visited opportunity to hear the great arias and concerted numbers of the grand opera repertory just as they are heard on the stage of the Metropolitan Opera House. With this end in view, Signor Bonci's associates have been selected from among the leading singers in the principal roles at the Metropolitan, and not from the minor members of the company."

The coming week will be "Piano Recital Week." Among the minor lights two prominent pianists will be heard. Heinrich Gebhard, of Boston, plays Monday before The Listeners at the Churchill House. This will be the eighth meeting of The Listeners, which society is in connection with the music school of which Anne Gilbreth Cross is the director. Tuesday, Antoinette Szumowska, the well known Polish pianist, will be heard in the same hall. March 24, Germaine Schnitzer will play here under the management of the Providence Musical Association. Students of the piano, on presentation of teachers' endorsement, can procure tickets for reduced rates by applying to Mrs. L. H. Miller, the treasurer.

HERMANN MUELLER.

WILKESBARRE MUSIC NEWS.

WILKESBARRE, March 5, 1909.

One of the finest of the Sunday afternoon concerts took place February 28 in the beautiful concert hall at Irem Temple. The program was furnished by Organist George Brandon, of Scranton; Thomas H. Rippard, 'cellist, and A. N. Rippard, violinist. It is seldom that Wilkes-Barre has the privilege to hear such a fine program and such finished artists. Thomas Rippard's work as soloist and ensemble playing is beyond criticism, and special mention should be made of his interpretation of "The Serenade," by Volkmann. A. N. Rippard's ensemble playing was clean, and it is to be hoped that he may be heard in solo work in the near future. George Brandon, as an organist, is all that can be desired; true, he played the "Toccata, Fifth Symphony," by Widor, too fast, but his splendid work in the trio, more than made up for it.

In visiting the churches in Wilkes-Barre the writer was astonished to find that there were eight three manual organs in this city, which certainly speaks well for the musical activity in the religious work done here.

Elman, the violinist, will be heard later in the month.

Thomas Whitney Surette delivered a lecture on the romantic period of music with illustrations on the piano in the chapel of the First Presbyterian Church. Mr. Surette's treatment of the subject was very instructive and was highly appreciated by a good sized audience.

Edna Kimball is fast making a name for herself among the younger singers in this city. She possesses a beautiful soprano voice which she uses very well.

The second of a series of Sunday concerts was given February 21 in the Irem Temple. Miss Shoemaker, soprano; Charles Cusumano, trombonist, and Mr. McClure, organist, united in a very interesting program.

The Amphictyon Glee Club gave two of its delightful concerts recently, February 20, in the Methodist Church in West Pittston, and in the opera house, Shickshinny, February 21. They were assisted by George Sheeder, violinist; George Middleton, reader, and a double sextet of Prof. Bonstein's pupils who gave the sextet from "Lucia" in a creditable manner. Walter Wakeman, as an accompanist, was a decided success, and is a welcome addition to the musical circles of the city.

E. BONSTEIN.

Nikolaus von Wilm, the well known composer, celebrated his seventy-fifth birthday on March 4, at Wiesbaden.

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VOICE CULTURE AMONG CHILDREN.

BY ELIZABETH VAN FLEET VOSSSELLER.

Is voice culture among children of real and practical value? Opinions differ greatly. Every one willingly concedes that a boy's voice may be developed to a high state of perfection, and, if not forced at the changing period, will at least not be hurt at maturity.

But many declare that no little girl of real vocal ability should be allowed to sing during her childhood, and some great authorities (Marchesi among them) are most emphatic in their opinion on this subject.

Again, there are others who fully advocate the training of children's voices at a very early age. The old Italian masters began with children of five years; Catalani (one of the greatest singers of the last century), whose voice was noted for its beauty, strength, brilliancy and flexibility, was singing at five and made her debut as a finished artist at sixteen. Patti, too, sang in concert as a child.

Madame Seiler says: "It would most assuredly contribute to the advancement of vocal art, if gifted children, as often happened in former times, were early instructed in singing, with requisite care and skill. Thus educated for their art, and giving to it their best powers, they would be

able of beautiful work if properly used, and subject to lifelong injury if carelessly handled. Much more care is necessary in its treatment than with a mature voice. But is this care observed?

The educational boards directing the work of the public schools are blind or deaf in regard to the subject, and only last winter the writer heard in one of the New York schools over 2,000 boys sing at the opening exercise De Koven's "Winter Lullaby." The tone was hard, coarse and rough, and at least a tone below the pitch, yet at its close the director of music was most enthusiastic over the result!

If such singing is not only permitted, but apparently meets the approval of those in charge of the department—and this in our largest city—how is the public to have an opportunity of judging the real value of voice culture among children?

It would be unfair, however, not to mention at this point that some splendid work has been done along this line by Francis Howard, of Connecticut, and Mr. Tomlins, of Chicago. Also some remarkable and interesting discoveries on the change of a boy's voice have been made by John Daw-

carefully each day, it can develop tones of a velvet quality, a keener appreciation of the beautiful art of music, to say nothing of a more robust physical condition?

And while every child should have this vocal training, in no place is it more needed than in the country, where money is scarce, opportunities are few, and the music of the community is wholly dependent upon the inhabitants, rather than outside professionals.

A person need only hear the singing of the country congregation and Sunday school, together with the



Photograph by Mary Sunderlin.

The boy to the left is a soprano; the middle boy a second soprano; and the third boy graduated as an alto. His voice has dropped into a beautiful tenor and there has never been a day in which he could not sing.

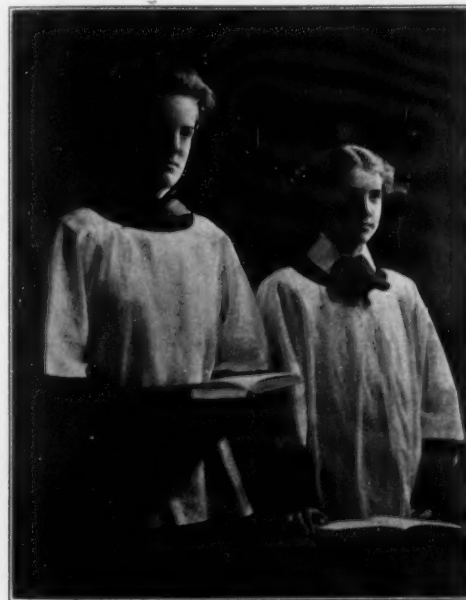
able to satisfy far higher demands, and attain to quite another and higher artistic perfection than we are wont nowadays to find anywhere among our vocal artists. Such children would then be at the age at which present instruction in singing begins, have already mastered all technical difficulties and be able to apply themselves chiefly to the aesthetic cultivation of their art."

Mr. van Broekhoven, whose new method of tone production has startled the singing public, says: "The careful training of the delicate voice of the child should begin, in fact, when the child begins to sing."

The voice of a child is a most delicate instrument, capa-

son, of New Jersey. Unfortunately the beautiful results obtained by these gentlemen are not half appreciated.

And warmest congratulations are due our educational boards for the excellence with which the children in many schools are taught sight reading. This only makes the pity greater, that these boards cannot see the need of a vocal method, which not only beautifies the voice, but preserves it for future use. For will the child gain much if it is able to read the most elaborate aria or part song, and has no voice with which to produce it? And is it fair to the child to allow it to sing in a manner that may ruin its voice, when with a proper method, used



Photograph by Mary Sunderlin.

These two girls entered children's choirs unable to carry a tune. They were admitted because of the beautiful quality of their tones. The larger girl graduated as head soloist of her choir, and the little one, in her second year, is one of the soloists of the choir to which she belongs.

"anthem" of the choir, or the chapel exercises and entertainments of the day school, to appreciate the need of such culture among the young.

About twelve years ago, in the town of Flemington, N. J., a resident musician suddenly realized the existence of this low musical condition. There were practically no singers in the community, and no prospect of any. The School Board wouldn't listen to hiring a special singing teacher, and as it was borne in upon this musician to create singers, if possible, the idea was conceived of gathering together the most likely children of a Sunday school and forming them into a choir.

In order to create a stimulus for work, permission was obtained of the minister to allow the children to sing once a month in the regular church services.

The plan at first was very crude; the children were simply taught good hymns and the singing was most ordinary. But little by little the standards were raised; voice culture and part singing were introduced; the development of soloists, through private lessons, came next, and steadily, year by year, the organization has grown in strength and influence, until a number of churches have adopted the same plan to their entire satisfaction.

The public school itself is still without a director of music, so the singing there is not what it should be. But if any music is required for an especial occasion, the children from these choirs are selected, rather than the other members of the school, which points directly to the superiority of their work.

And some very interesting vocal features exist in these choirs. Some children, with very defective ears, but a lovely quality of voice, have been developed into soloists—a thing which would have been almost impossible when

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mature. These good voices would have been wasted, and the children would never have been able to enjoy the delights derived from singing.

All the boys are entered as soprano. Their voices are gradually coaxed down until they drop into tenor and bass (and very attractive, too!) without the loss of a day's singing. This has been questioned by critics, and does sound incredible; nevertheless, it is being done every year, by the use of Mr. Dawson's methods, and the boys themselves are as cautious to adhere strictly to the requirements as the director.

Is voice culture among children of real and practical benefit? It most assuredly is.

The town of Flemington is full of lovely voices, many of which would have been mediocre but for this opportunity of development and culture.

The appreciation of good music is so strong that big oratorios are given every year in an unusually artistic manner, and the senior choirs, entirely volunteer, developed from these children's choirs are remarkable for their tone quality, technique and style.

Pure music of the church is the only thing one will hear from Sunday to Sunday, and many of the services musically are gems of art.

Not only is the chorus work so acceptable, but the individual voices are so pleasing, that in case of any indisposition of the head soloists there are always a number of others who will do a solo very artistically at a moment's notice.

And this has been accomplished, not through a large expenditure of money, but through cultivating the taste and voices of children.

Here a child of little means, but much ability, has an opportunity of acquiring a technique and poise which will be invaluable to him in later years, and many of the children at sixteen sing with more style and good taste than singers of twenty-five, under ordinary conditions.

It is to be earnestly hoped that the time is close at hand when a children's choir shall be considered one of the important and necessary adjuncts of the church, and our school boards not only demand sight reading, but vocal training under the direction of those who have scientifically studied the anatomy of a child's throat and the art of beautifying and preserving its voice for future use; for no gift is greater than that of song and no influence stronger in its power of uplifting a community than an appreciation of beautiful music.

Joachim Andersen, the Copenhagen conductor, has been made a professor by the King of Denmark.

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MEMPHIS, TENN., March 4, 1909.

The Chaminade Club, of Marshfield, Ore., has issued a most attractive year book of the outline for the season's work. The plan of study is the one recommended by the Federation, the subject for the first year's study being "A General View of Music." Evelyn Anderson is the president of the Chaminade, and has a strong official board assisting her in the work.

"Flower Day" at the St. Cecilia Society, of Grand Rapids, was celebrated Friday afternoon, February 21. There were flowers in profusion, and these were carried by the members to the several different hospitals after the concert, which was a musical treat. The day was in charge of Mrs. William Gay, Mrs. F. P. Wilcox and Mrs. Frank Harvey. Mrs. Heber Knott arranged the program, the subject of which was "Music in the Field and Forest." An especial feature of the afternoon was a number played by Alfred Goodwin Koons, a six year old artist, who played Hollander's "Nocturno," and created a real sensation by his remarkable ability.

The one hundredth anniversary of the birth of Felix Mendelssohn was celebrated in St. Paul, Minn., on February 3 by the Schubert Club. A splendid audience heard the program, which was most attractive. Those represented on the program were: Claude Madden, Walter Hancock, Sam Shane, R. Bourdon, Mrs. H. Scheffer, H. Ruhoff and R. Sansone. This program was followed by the regular monthly concert, which was given February 10 at Elks Hall.

The San Francisco Musical Club, of which Mrs. George Alexander is president, gave a unique program at Century Club Hall February 18, devoted to music by Russian, Polish and Italian composers. Carrie Jacobs played Rubinstein's "Le Bal" and a dance by Moszkowski; Mrs. William Jenkins sang numbers from "Cavalleria Rusticana" (Mascagni), from "La Boheme" (Puccini) and a "Barcarolla" by Leoncavallo; Emilia Gnauck played Arensky's "Sea Pieces"; Mrs. Eugene Elkus sang "Caro mio ben" by Giordani, and Tosti's "Serenata"; Olive Hyde played a Rubinstein number for violin; Elizabeth Warden sang Nedda's song, from "Pagliacci"; Mrs. Hayward Thomas played a Rubinstein polonaise; Mrs. George Winchester sang an aria from "La Somnambula" (Bellini) and Musetta's waltz song from "La Boheme." The accompaniments were played by Edith Bonnell, Elsie Meyerfeld, Florence Hyde and Juanita Zech.

Mrs. McCalmont, of Warren, Pa., entertained the Philomen Junior Club February 16 with a most attractive program

given by members of the club. Miss Mallery, Miss Lesser, Miss Talbot, Miss Kelly, Miss Waid, Miss Baker, Miss Buersted and Miss Gilbert were on the program.

The Matinee Musical, of Lincoln, Neb., gave a splendid concert February 22, which consisted exclusively of American compositions. Composers represented were MacDowell, Manney, Fisher, Johns, Whelpley, Foote, Nevin, Gaynor, Beach, Chadwick, Lang, Salter and Parker.

The Beethoven Club, of Memphis, Tenn., celebrated Federation Day on February 24 with a splendid musical program devoted to American composers, after which a reception was held in the club rooms. NOLA NANCE OLIVER.

Chicago Critics Endorse Cottlow.

The following endorsements refer to Augusta Cottlow's recital in Chicago, February 7, 1909:

Miss Cottlow, who is by far the best of the younger women pianists, played the serious variations of Mendelssohn better, tonally, technically and interpretatively than any of the many pianists who have thus paid their tribute to his hundredth anniversary this season. She is technically mistress of the resources of her instrument to such an extent that one forgets the mechanical side altogether in listening to her.—Chicago Inter-Ocean, February 8, 1909.

She played with great tonal beauty, with fine discrimination in the employment of delicate and subtler tonal effects, with sweeping breadth and with distinct technical brilliancy.—Chicago Tribune.

Miss Cottlow has admirable qualities. Her performance has something of virility, also the breadth and vigor of tone which she has learned to draw from her instrument. The performance was of real worth and beauty.—Chicago Evening Post.

Today she stands in the front rank of the pianists of the world. Of all these trying numbers, which were given with an intensity and fire which remind one of Fanny Bloomfield Ziesler, the Chopin ballade was given with great feeling and technical perfection. The MacDowell sonata was delivered with poetic insight and varying dynamic effects.—Chicago Examiner.

She discoursed a program of a character to test the best traits of a pianist and was not found wanting in either dignity or authority, technically skilled and tonally broad. Her brilliancy and bravura had fine showing in the finale, Liszt polonaise in E major. Miss Cottlow provided one of the most delightful recitals of the season.—Chicago Daily News.

She has achieved an absolute mastery of the keyboard.—Chicago Journal.

Caroline Hudson's March Dates.

Caroline Hudson's dates for the month of March, past and future are as follows: March 2, Reading, Pa., in "The Creation"; March 5, Tarrytown, N. Y., in "Elijah"; March 9, Amsterdam, N. Y., in song recital; March 11, Toronto, Canada, in "The Creation"; March 13, Cleveland, Ohio, in song recital; March 16, Ypsilanti, Mich., in a Mendelssohn program; March 21, concert at Carnegie Hall, New York; March 31, song recital at Orange, N. J.

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TONAL RELATIONS.

BY OSCAR HATCH HAWLEY.

"Our tuner is considered one of the best in the business," said the manager of the piano wareroom, "because he not only knows how to tune a piano, but he also knows how to play one. He's one of the best pianists in the city."

"I believe my son would make a fine piano tuner," said the doting parent, "because he has such a fine ear. Why, he can tell instantly if anything is wrong in the harmony of a piece. He can always pick out the mistakes even when they would not be noticeable to good musicians."

"You bet I can tune the piano," said the man who had his own route and his own system. "I've got that business right down to a fine point, I have."

And neither the manager, nor the parent, nor the piano tuner, has the least conception of the real manner in which a piano is put in tune. I have talked with tuners in some of the largest factories in the country and they could not discuss the theory of tuning. All they knew was that a piano was in tune when it sounded so and so. But why it was in tune they could not tell and had not the least particle of an idea. One tuner said he had studied the theoretical side of tuning, of vibration, etc. He had read Helmholtz and Tyndall and all the other writers on the scientific side of the matter, but he was sure they were all wrong.

Those who have delved into the scientific side of piano tuning know that the third is tuned sharp, the fifth flat, etc., and they know that this is necessary in order that the comma of Pythagoras may be equally distributed among the twelve semi-tones of the keyboard. But he (this tuner who had studied Tyndall) said that it was all poppycock, that the slight "wolf" produced in tuning the third sharp was the "celeste" (as he called it) put there by the Creator to make it sound good. He claimed that an enharmonic organ (one in which every note would have its exact value in vibrations) would sound very flat, because every thing would be "dead" in tune and take away the brilliancy imparted by the "celeste."

However that may be, it is a sure fact that those enharmonic organs which have been constructed (there are a few now in existence) give far greater satisfaction to those who hear them than the old equally tempered organs. Of course the enharmonic organs so far built are only experimental ones, but there is hope that some day a complete two or three manual organ will be constructed on the enharmonic principal.

I presume that out of every thousand music students,

graduates and teachers, not more than one knows the scientific side of the subject he has been studying. That is not remarkable because it is not taught, and pupils do not study the things that are not taught. But it has always seemed to me that a theoretical knowledge of musical sound waves should be included in every one's education.

For a brief exposition of the theory of tonal relations let us consider the vibrations of one octave. In international pitch two line C has about 517.3 vibrations per second. From that it can be easily perceived that if we take that number as the basis of a set of figures and give exact decimals we would soon have numbers running the entire width of the page. The theory is just the same if we let any number represent that 517.3. So, for this purpose we will take 256 vibrations as the basis of our calculations. That number varies only a couple of beats and a fraction from international one line C.

Now, we all know that when any body is set in vibration and a musical tone results, the octave of that tone is produced by dividing the vibrating body in half. When that is done each half vibrates twice as fast as the whole. Thus if one line C is 256 vibrations, two line C will be 512 vibrations. It matters not whether the vibrating body is a column of air (organ), a string (piano), or a piece of metal (bells), the rule holds good just the same. It is also known that the fifth is produced by two thirds of the vibrating body, the fourth by three fourths of the vibrating body, the third by four fifths of the vibrating body.

Having these ratios given, it is an easy matter to find out the balance of the scale. For the fifth we have only to work the following example: $256 \times \frac{2}{3} = 170.666$, which gives 384 for one line G. Following the same rule with G we find that two line D has 576 vibrations, and half of that gives us one line D with 288 vibrations. The same rule applied here gives one line A as 432. One half of that will give us small A with 216 vibrations. Following the rule again we find one line E with 324 vibrations. Continuing our circle of fifths we find one line B with 486 vibrations, F sharp with 364.5, C sharp with 546.75, G sharp with 410.5625, D sharp with 317.921875, A sharp with 476.8828125, E sharp with 358.6676, and B sharp with 528.0014. B sharp and C are enharmonically the same note on the keyboard of a piano, but it will be seen from this computation that B sharp and C can not be the same note because B sharp is more than sixteen vibrations too fast. These sixteen vibrations are called the comma and were discovered by Pythagoras (also by many other investigators of various countries) hence the name comma of Pythagoras.

Now, with very little trouble we can find out that B is not C flat. For instance, F is the fourth of C and to find it we have the ratio given: $256 \times \frac{3}{4} = 192$, giving the result 341.33 for F. From the computation above we know that E sharp (enharmonic with F) has 358.6676 vibrations, so here is a variation of more than seventeen vibrations from true accord. But, taking 341.33 vibrations as the real F and finding the C (fifth) above we discover that it has only 511.995 vibrations or .005 of a vibration less than the octave of the C with which we started.

This mathematical calculation could be carried on and would show that none of the intervals of the scale corresponded with each other enharmonically. That is, F sharp would not be G flat, A sharp would not be B flat, C double sharp would not be D, etc. But, to so tune the piano or organ that music can be played, it is necessary to force an agreement among the tones and this is done by putting them all out of tune. Thus, in a well tuned piano no note is in tune with any other save the octaves.

That is the way the Western nations have overcome the difficulty of putting the notes of the scale in tune, but the Chinese have not done this. They have carried out their mathematical calculation exactly so that in their rude organs the octave is always sharp by sixteen vibrations and consequently does not have a good sound to Western ears. They have worked out their system in a circle of fifths and so it is impossible to play chords in their scale. They acknowledge that the octave of a note should be in tune with its fundamental, but they do not see how it can be because then the circle of fifths would not be in tune and, to them, it is infinitely more important that the circle of fifths be in tune than the octave.

In modern orchestras there is a near approach to harmony as exemplified by the enharmonic organ. This is more especially true of those orchestras which have been in existence a long time and have been under the baton of one director for long periods. String quartets are always in true accord, and with them the key of G flat does not sound anything like the key of F sharp, and that may be one reason why string quartets are the most satisfactory form of music.

MUSICAL MEXICO.

CITY OF MEXICO, February 26, 1909.

The Lhévinne series of concerts ended with an audition specially arranged for at which the President of the Republic, his Cabinet and Diplomatic Corps were invited. This sterling artist has certainly made a host of friends in Mexico.

Señor Luis David, the enterprising impresario, is arranging for a series of twenty concerts to be given by the Brussels Quartet. This organization comes for a return engagement, and is favorably known in all the larger cities of Europe.

Pedro del Villar has just returned to the Aztec Capital after a sojourn of many months' duration in the amusement centers of Europe. He has arranged for many important changes in the Teatro Principale here, in view of the numerous innovations and well known Spanish artists that he contemplates presenting to the Mexican public.

Mexican music lovers are on the "qui vive" for another visit of the eminent pianist, Teresa Carreño, who is to visit her numerous friends in Mexico, and give a series of six concerts in the capital, Guadalajara and San Luis Potosí.

Manuel Romero Malpica, the well known Mexican baritone, is to leave in April for New York, to fill some concert and oratorio engagements, arranged for him by his manager, Luis G. Rocha, who will, no doubt, accompany him.

The announcement of the death of Felipe Sandoval, one of the oldest operatic and concert managers in Mexico, has been the source of great grief to a host of friends who remember "Sandovalito" since the time of Adelina Patti's tours through this Republic.

"TESCH."

Franz Stockhausen, a younger brother of the late Julius Stockhausen, celebrated his seventieth birthday at Strassburg.

BOARD OF EDUCATION

CITY OF BAYONNE, N. J.

Bayonne, N. J., March 5th, 1909

Sealed Proposals

For furnishing three Pianos, will be received by the Board of Education, of the City of Bayonne, on Thursday, March 11th, 1909, at 8.30 o'clock, P. M., at the office of the Board, Ave. D & 26th Street, Bayonne, N. J. Bids to be as follows: 1 Grand Piano, new or rebuilt; 2 Upright Pianos, new or rebuilt. Bids to specify prices for new Pianos and also for rebuilt Pianos. A certified check for the amount of 1-2 the bids must accompany all bids. The Board reserves the right to reject any or all bids. By order of the Board.

W. J. TOMLIN, Secretary

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Mr. Simpson will be in America from April 15 to July 1. He would talk to a few Western schools or clubs on musical geography and politics. Correspondence may be addressed 27 Nürnberger str., Leipzig, until March 15.

LEIPSIK, February 17, 1909.

The eighteenth Gewandhaus concert, with Nikisch at his post, had a new "Carneval's Episode," by Theodor Blumer, Jr., a soprano aria from Bellini's "Puritani," sung by Dora Moran, of Berlin; the Volkmann A minor cello concerto, played by Julius Klengel, of Leipzig Conservatory; the songs with piano, Liszt's "Wieder möcht' ich dir begegnen," Reger's "Kindes Gebet," Van Eyken's "Vogelliedchen"; the Tchaikowsky fifth symphony. Notwithstanding Klengel's very fine playing of the Volkmann (and encores) and Fräulein Moran's work in the aria and group of songs, the real concert lay in the symphony, and especially in the first two movements. A reviewer finds no language strong enough to say how great an artist and personality Nikisch is in this work. The musical result is something like lyric tragedy, so great is the intensity with which the men play under him. It is known to be a stage of transcendentalism, but to a music reporter's pen it must be considered out of bounds.

Musicians may find interest in the list of symphonies played in the Gewandhaus for the season 1821-1822. That was six years before the death of Beethoven. The symphonies, in the order of their giving (J. P. C. Schulz, conductor), were: Haydn, "Military"; second (C minor), by Ferdinand Ries; Beethoven's second; Spohr's second (written for London Philharmonic); Mozart, C major, with fugue; Beethoven, fourth; the E flat major, by A. Eberl; Haydn's E flat; Beethoven, fifth; Bernhard Romberg's E flat major; "Grosse heroische" (third), by Beethoven; Feska's first; Eberl's D major; Muzio Clementi's first (MS., conducted by him); Mozart, E flat major; Beethoven's entire "Egmont" music, with so called "Sieges-symphonic"; Clementi's second MS., own direction; Spohr's first; Beethoven, seventh; Clementi's third MS., own direction; new symphony, by André; Mozart, D major, without menuet, and P. von Winter's "Schlachtsymphonie," with choruses; "Beethoven" (number not given); the D major, by Ferdinand Ries. The singer, "Demoiselle" Reger, engaged by the season, sang an aria and participated in a choral work at every concert. Madame Wieck (mother of Clara Schumann?) was

soloist five times, and Concertmaster Matthaei four times, the same season.

The Leipzig publishing house of Bosworth & Co. (branches in Vienna, Paris, London) is busily furthering the Sevcik cult, as it is successfully represented by the Sevcik string quartet, by Kubelik, Kocian, Marie Hall, and, latterly, by the sensationally equipped Sascha Colbertson, who was with Sevcik for the last three years. Colbertson is now on a tour of fifteen concerts in Holland, the same having been arranged by Reinhold Schubert, of Leipzig. Bosworth publishes the great four-volume violin school by Sevcik, besides numerous other Sevcik technical studies. Feuillard's editing of Sevcik's school for cello is in the Bosworth catalogue. The violin school is issued complete or in single volumes. Next to the Sevcik studies, Bosworth's chief interest is now centered on the various books of piano studies by Oscar Beringer, of the London Royal Academy. It may not be



THE VIOLINIST, FRANZ ONDRICEK, IN 1880.

generally known that Katharine Goodson was for eight years under Beringer's instruction. Bosworth issues Beringer's "Fifty Years' Experience of Pianoforte Teaching and Playing." The firm is just issuing a complete catalogue, which embraces many works for strings in every combination, to include composer names like Franz Ries, Jenö Hubay, Drdla, Brüll, Sitt, Mlynarski, Louis Coerne and Oscar Nedbal. Besides Beringer's studies the catalogue contains voluminous piano study works by Bertini,

Czeruy, Kullak, Clementi, Döring, Haberhies, and Aloys Schmitt. Piano solo works include Klindworth's editing of Schumann's principal works, and original material by Arensky, Cui, Gabriel-Marie, Liadow, Napravnik, Rachmaninoff, Ludwig Schytte, Ed. Schütt, Granville Bantock, Borodine and Stavenhagen. The Bosworth house has no branch in America, but its publications would be supplied direct or through the usual importing channels.

The Leipzig University Verein "Paulus," whose direction Max Reger abandoned after a single season because the young men did not wish to take the serious music that Reger fed them (there was Brahms' in large quantity), has just given its first concert under the new conductor, Friedrich Brandes, formerly of Dresden. The concert was given February 15 in the Gewandhaus, with the city and Gewandhaus Orchestra supporting. The program began with Karl Bleyle's "An den Mistral," for male chorus and orchestra. Schubert's "Nachthelle" and "Die Allmacht," in arrangements for tenor solo, male chorus and orchestra, were the other accompanied works given. Schumann, Mendelssohn, Ferdinand Adam and Julius Rietz were also represented, partly by a capella choruses and by numerous tenor solos sung by Emil Pinks, of Leipzig. The chorus sang well under Brandes' plain but vigorous leading, and the conductor further showed himself the accomplished musician as piano accompanist for the tenor songs. Pinks was in better voice than usual. He is a well rounded artist. In saying the Verein's adieu to Reger, it must be kept in mind that Reger is a conductor with talent of the very first order. The Brahms symphonies will some day find in him an imposing interpreter. They could find that in him now.

The winter concert of the Lehrgesangverein, February 13, was a celebration of the club's thirty-third anniversary and an observance of an anniversary of Richard Wagner's death in 1883. Only compositions by Wagner were given. The Winderstein Orchestra played under Hans Sitt's direction, the "Meistersinger" Vorspiel and the accompaniments to second and third act scenes from "Tannhäuser," the "Sailors' Chorus" from "Flying Dutchman," and the Biblical scene, "The Lord's Supper," for male chorus and orchestra. Soprano Mizzi Marx and baritone Alfred Kase, of the Leipzig Opera, and soprano Elsa Siegel, a pupil of Frau Hedemondt, at the Conservatory, were the soloists in the "Tannhäuser" excerpts. Each time that Sitt undertakes work of this importance he gives new proof of how fine and how eminently forceful a musician he is. His leading of the "St. Matthew" passion three years ago will be remembered a long time by those whose fortune it was to come under its steady dramatic fervor. Wagner's Biblical scene of the above program is a strong and beautiful work, in which the men have much singing, unaccompanied. Then the orchestra joins for a rousing ensemble. It is not the severely Wagnerian Wagner, but already a sturdy composer who wrote this composition. Within recent years the manuscript, in Wagner's own hand, was sold by the Leipzig antiquarian, Karl W. Hiersemann. The same house has now in its catalogue the voluminous sketches for that work, also in Wagner's own hand. It may be observed that Mr. Hiersemann is now in America, where he may remain until the middle of March.

A second hearing of the Elgar symphony (last week's evening Gewandhaus performance) has served to intensify

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one's impressions, both for and against the work. General concurrence may be soon guaranteed that much value attaches to the scherzo, which is the second movement. The first movement would have also improved but for increased annoyance at the frequent breaks away from the main material. The adagio seemed all the more a type of music adapted to symphonic poems or to be thrown in as scene changer for a modern opera. One is not quite sure that similar spirit is not contained in the works of dozens of modern composers. Nevertheless, many very musical persons insist that this adagio is noble and beautiful, so it behooves the minority to sing with a small voice until time has brought the matter to its proper level. The fourth movement changes its gait in the well established mannerism of the first. The symphony's weakness may be found to arise here, since it always breaks toward the "modern conventional" spirit.

EUGENE E. SIMPSON.

Edwin Stodola, a Huss Pupil Gives a Recital.

Henry Holden Huss looked extremely happy last Wednesday night while his gifted pupil, Edwin Stodola, gave a piano recital at Carnegie Chamber Music Hall. This was not one of those go and come as you please invitation concerts. Not a bit of it. The young man has started out right, for he compelled those who wanted to hear him to pay for their tickets, and, having paid out good money, not a man nor woman left the hall until the concert was over. Deadheads are rarely polite and never grateful. Mr. Stodola is an American of Bohemian parentage, and he at once made it plain that he is not lacking in warmth of temperament. Technically, too, he is strongly equipped, and he moreover showed that he may always be trusted to do justice to music that everybody admires. He played as his opening number the "Moonlight" sonata of Beethoven, and his interpretation was thoroughly enjoyable and correct. The Rachmaninoff prelude in C sharp minor; the beautiful Schumann romanza in F sharp major, op. 28; the Schumann "Novelette" in E major, op. 21; Liszt's "Liebestraum"; a prelude for left hand alone, by Henry Holden Huss; Chopin study in A flat (Aeolian), Chopin study in C minor (Storm) and one movement of the Reinecke concerto in F sharp minor completed Mr. Stodola's list. As encores he added a Mendelssohn "Song Without Words" in C major, and the Scarlatti sonata in A major. With the exception of the Huss prelude and the Reinecke number, the music was all familiar, but it was all the more enjoyed for that reason. The Huss prelude is one of the most original works by this composer, and Mr. Stodola bestowed the reverence of a loving disciple on its performance. It was received with a triple round of applause. Marion Coursen, another Huss pupil, played the accompaniment for the Reinecke excerpt on a second piano.

Eva May Campbell, a young soprano, a pupil of Hildgard Hoffmann-Huss, sang with a voice of pure and lovely quality songs by Schumann, Huss, Schubert, Handel, Franz, Buntin, Jensen, Bauer and Jennie Prince Black. Miss Campbell is being well trained; indeed, she no longer sings like a pupil. So many predictions made about young

talents are never fulfilled, but in the case of Mr. Stodola and Miss Campbell there need be no doubt about their future success.

Florence Crawford played spirited piano accompaniments for Miss Campbell. The singer received flowers, and after the concert both the pianist and soprano were surrounded with an admiring group of friends, who seemed grateful because they had had the privilege of paying for their tickets.

Amelie Nikisch.

As in the last two seasons, Mrs. Arthur Nikisch will spend May and June in London coaching a class of singers. Her work has been attended by much success. Just now the soprano, Anna El Tour, who was for two seasons with Mrs. Nikisch in Leipzig, is on a tour of forty concerts in England with Kubelik. She had sung fifteen concerts in England with the same artist in the autumn, following upon her London introduction by Mrs. Nikisch last spring.



AMELIE NIKISCH.

Besides her work in coaching, Mrs. Nikisch maintains a great industry in the composition of one or more operettas. Her first, "Prince Adolar," given in Leipzig at the Christmas of 1906, is given at several theaters each holiday season. Her last completed work will probably come to performance next season.

MONTREAL MUSIC.

MONTREAL, March 4, 1909.

Friday is known in this city as a bargain day in all departmental stores. The management of the local orchestra also advertised in connection with the last concert, which took place on Friday last, that seats would be sold at twenty-five cents and up. A gentleman who sent for some of those seats on Friday morning was told they would be sold in the afternoon, and when he got there in the afternoon there was none to be had; instead, he had to pay fifty cents for standing room—the very same price the management of His Majesty's Theatre, where the concert took place, is charging now for grand opera, which includes an orchestra of the same size as the so called symphony orchestra, as well as a large cast and chorus. The same was the case when Paderewski was here about two weeks ago. Seats were advertised from seventy-five cents up, but there were plenty of "ups," but no one was able to get a seventy-five cent seat; they must have been sold before Paderewski sailed for America. Marie Hall was the soloist with the concert above mentioned, and being indisposed, gave a rather tame performance of Max Bruch's G minor concerto; she was more happy in the selections by Glazounow and Wieniawski, when she was obliged to respond to an encore. The chief orchestral items were the Beethoven "Leonore" No. 3 overture, and a part of Mendelssohn's No. 3 A minor symphony (the rest of the symphony will very likely be performed next season) which was performed à la Damrosch.

There was hardly a vacant seat in the Art Gallery last night when the Beethoven Trio gave its fifth concert of the series. The program included Mendelssohn's C minor and Rubinstein's B flat op. 52 trios. The organization again distinguished itself playing with a rhythmic sweep and an excellent ensemble which provoked much applause. There was also a sonata for piano and cello, op. 38, by Grieg, performed by Mrs. Froehlich and Mr. Dubois in a most praiseworthy manner. The concert, however, was marred by too much violin solo playing; five solos at a chamber concert no one has ever heard except in a provincial town. Mrs. Froehlich, who hails from Berlin, should do things the way they do in the German capital. The result was that the concert lasted nearly two hours and a half, and some of the audience began to leave before the trio was finished, which never happened before.

E. Barbieri will give a violin recital March 8, and Mischa Elman on the 23.

Emma Eames is advertised, but so was Schumann-Heink, but she did not come last season; so was Plancon advertised two consecutive seasons, but he did not show up; so was the Pittsburgh Orchestra, but no such luck. It remains to be seen if Eames will come.

HARRY B. COHN.

Tinel is meeting with favor in Brussels as the successor of Gevaert, formerly head of the Brussels Conservatoire.

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GEORGE KRUGER'S RECITAL.

George Krüger, the pianist, of whose virtuoso and pedagogical gifts THE MUSICAL COURIER has had occasion to speak very highly in the past, made his New York debut on Tuesday afternoon, March 2, at Mendelssohn Hall, in a recital that presented this well chosen and dignified program:

Prelude and Fugue, A minor.....Bach-Liszt
Sonata, C sharp, op. 27, No. 2.....Beethoven
Nocturne, op. 15, No. 2, F sharp major.....Chopin
Etude, op. 10, No. 5, G flat major.....Chopin
Etude, op. 10, No. 7, C major.....Chopin
Polonaise, op. 53, No. 6, A flat major.....Chopin
Nachtstück, op. 23, No. 3, D flat major.....Schumann
Si Oiseau J'étais.....Henselt
La Consolation, op. 40, No. 2.....Leschetitzky
Etude de Concert, op. 23, C major.....Rubinstein
Faust Fantaisie.....Liszt

From the first sounding of the Bach-Liszt number to the final "Faust" fantasia of the last named composer, Mr. Krüger demonstrated the fact that he is a musician of thorough attainments and a pianist who masters the technical elements of his art as completely as he controls its intellectual essentials. In him there is exhibited the unusual manifestation of a musical nature sanely and evenly balanced, and the performances that he vouchsafed a satisfied audience reflected this mental and temperamental control in every particular.

The prelude and fugue had the proper formal perspective without losing precision in detail. Krüger's analysis set forth the structural beauty of the work and his resources of tone and technic enabled him to animate the music with that color and vitality which so few pianists put into Bach's very human pages.

Beethoven's sonata gave further evidences of the player's poise and cultured pianism. The broad, plastic spirit of Beethoven was in the performance, tempered with a large degree of romanticism, a quality much needed in this most poetical of all sonatas. Lovely tone quality, rare taste and resource in pedaling, and well nigh faultless technical delivery, marked the presentation.

Far from being merely pedantic, Mr. Krüger showed in the Chopin group that he has also vivid imagination and warm musical emotions, his playing of the nocturne being a deeply felt bit of poesy, and the stirring reading of the big polonaise testifying to something akin to strong dramatic passion. The "Butterfly" etude had grace, charm and brilliancy.

The later romanticism of Schumann and Henselt came sympathetically to the fore in Mr. Krüger's stylistic handling, and formed one of the chief musical joys of the instructive and uplifting recital.

Rubinstein's etude, all too rarely played nowadays, afforded the pianist a chance to put his well trained and supple wrists through their paces, and the result was a

tour de force of astonishing power and elan. Liszt wound up the program with his brilliant elaboration of the lovely "Faust" melodies, played by Mr. Krüger with limpid touch and later with climactic declamation and dynamics in the concluding waltz.

The audience applauded and encored the performer with real enthusiasm, and on every hand opinions were heard expressive of the genuine pleasure extended by a recital of such well prepared perfection and such thoroughly musical and intellectually cultured atmosphere. Mr. Krüger should come before our concert public soon again, for he has something worth while to expound when he seats himself at the piano.

Mrs. Borden-Low at the Waldorf-Astoria.

Rollie Borden-Low, the soprano, and Madame Delhaze-Wickes, pianist, united in a recital in the Myrtle Room of the Waldorf-Astoria, Tuesday night of last week. Mrs. Low had the assistance of two accompanists, Edward Falck, one of the directors of the Metropolitan Opera House, and Albert G. Crawford. The program was both delightful and instructive. Mrs. Low, always at her best in French songs, sang first a group of the old French chansons: "Maman Dites Moi," "Toi qui Connait," "Colinette" and "Il Etait Une Begère." She wore her picturesque Britany costume. After Mrs. Low sang this group of songs, Madame Wickes played Beethoven's "Moonlight" sonata. Then Mrs. Low appeared once more in her fascinating costume and sang "La Légende de Saint Nicolas," one of the most ancient of French folk songs. No one knows anything about its origin. The beauty of the melody impresses all, and in contrast to this old song, Mrs. Low sang, "La Légende de la Sauge," from Massenet's "Jongleur de Notre Dame," a number that Renard has made familiar by his marvelous impersonation of the monk cook, in the performances of the opera at the Manhattan Opera House. Mrs. Low interpreted this number with true emotion. Mr. Crawford played for the French songs. Later, Mr. Falck added greatly to a group of German lieder by his artistic and sympathetic assistance at the piano. The audience compelled Mrs. Low to repeat "Der Morgen," by Richard Strauss. The German songs included: "Auch Kleine Dinge," Wolf; "Wer Rief Dich Denn?" Wolf; "Gesegnet Sei," Wolf; "Wiegenlied," Max Reger; "Die Nacht," Strauss; "Der Morgen," Strauss; "Allerseelen," Strauss. Madame Wickes played a group of Chopin numbers, works by Liszt and Moszkowski, and Mrs. Low closed the program with the Bach-Gounod, "Ave Maria," to which Alfred Wickes played a violin obligato and Mr. Crawford the piano accompaniment. A fine audience applauded the entertainment.

Alfred Sittard, the Dresden organist, is making successful public appearances in various German cities. He is planning a concert at The Hague soon.

The Finnish concert singer, Hanna von Granfelt, has decided to go into opera and will begin her new career at the Mannheim Opera next season.

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LOS ANGELES MUSICAL NEWS.

Los Angeles, Cal., February 27, 1909.

Lhévinne, the pianist, is here, and will play in Redlands, San Diego, Pasadena and other adjoining towns, as well as one recital here next week.

Bispham and his pianist, Harold Osborne Smith, will arrive next week, and the Gamut Club will entertain the three artists at dinner Wednesday.

Estelle Heatt-Dreyfus, the contralto, gave recitals for clubs at San Bernardino and San Diego this week. Mrs. Dreyfus will give three Lenten recitals—I, "Songs of the Spirit"; II, "Songs of the Soil"; III, "Songs of the Soul"—in Los Angeles, beginning next week. Mrs. Dreyfus has many original ideas which are of great interest. A former program of hers was "Comparative Songs" and three settings of a text were given.

Archibald Sessions, the organist, has gone to Seattle to play the Guilman concerto with the Symphony Orchestra there March 9.

Dalhousie Young at his lecture-recital Friday evening, on "The Historic Development of Technic in Pianoforte Composition," proved there is an intellectual treat in store for the listener who hears this series. Piano numbers by Purcell, Scarlatti, Bach, Haessler, Beethoven, Field, Chopin, Moszkowski, Schumann and Grieg were played. Mr. Young is an excellent pianist. He will talk to the ladies of the Dominant Club next week upon "Grieg, the Serious and Comic."

Heinrich von Stein, of the Von Stein Academy of Music, assisted by advanced pupils, gave a musicale at the Alhambra High School last week.

BLANCHE ROGERS LOTT.

Germaine Schnitzer's Recital Program.

Germaine Schnitzer, the Viennese pianist, will give the following program at her recital in Mendelssohn Hall, Friday afternoon, March 19:

Sonata, F minor, op. 3.....Brahms
Pastorale Variée.....Mozart
Symphonic Etudes.....Schumann
Wohin?.....Schubert-Liszt
Prelude, op. 104, No. 1.....Mendelssohn
Nocturne, op. 35, No. 1.....Chopin
Etude, op. 10, No. 12.....Chopin
Etude, op. 25, No. 2.....Chopin
Etude in form of a waltz.....Saint-Saëns
Tarantelle.....Moszkowski
Waltzer (Wienerisch).....Poldini
Maszeppa.....Liszt

Frederick Klose's "Das Leben ein Traum," symphonic poem for orchestra, organ, and spoken recitation, was not understood very well at its production in Zürich. The hybrid form of the work seems to militate against its success.

Geraldine Farrar will be the principal soloist at the Springfield (Mass.) Music Festival in May.

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A RECITAL devoted to music by Mendelssohn was given recently at the studio of Miss Holyland, 44 Shepard street, Rochester, N. Y. Miss Dewey gave a sketch of the composer's life. A movement from the "Italian" symphony was played by the Misses Keehn and Holyland. "O Wert Thou" was sung by the Misses Gunn and Harmon. Mrs. Miller played the scherzo in E minor. Katherine Case played two of the "Songs Without Words," "Spinning Song" and "Spring Song." Miss Hawley gave two songs; the Misses Banker, Reed, Holyland and Mrs. Miller united in a performance of the nocturne from "The Midsummer Night's Dream." "Lift Thine Eyes," from "Elijah," was sung by the Misses Keehn and Payne; Miss Dewey played the "Rondo Capriccioso." Miss Hawley and Mrs. Carey sang the duet, "Greeting." Miss Drake played "Variations Serieuses." Mrs. Carey sang two songs, and Miss MacMaster, of Churchville, played the solo part in the "Capriccio Brillante." The program was contributed by pupils and Miss Holyland and Mrs. F. A. Mandeville.

H. GUEST COLLINS, organist and choirmaster of St. David's Episcopal Church in Austin, Tex., was for fourteen years organist of All Saints' Church in Toronto, pianist for the Philharmonic Society under Dr. Torrington for seven years in that city, and was honorary secretary of the Canadian Society of Musicians for three years. Mr. Collins was educated in England and Germany. Among his teachers in Berlin were Oscar Raif and Dr. Reimann, and E. C. Clemens, now of Cleveland, Ohio; Professor Schramke and O. B. Boyser, now in Philadelphia. Mr. Collins has been organist of the Austin church for fifteen years, and his musical standards are very high. For Good Friday, which will fall this year on April 9, a chorus of twenty-five selected voices will sing the Passion Music from "The Messiah," by Handel. Mr. Collins has also outlined his Easter program, and this will include the "Te Deum," by Clough-Leighton, and "I Know That My Redeemer Liveth," by Handel.

C. H. LEWIS is the director of the Conservatory of Music at Mansfield, Pa., the students of which gave a recital recently at Alumni Hall. Works by Beethoven, Grieg, Milkenberg, Chopin, Mozart, Godard and Schumann were played and sung by the Misses Reese, Drake, Snader, Barron, Wiggins, Gortner, Sullivan, Abson, Drake, Knowlton, Hyers and Matthews.

THE Normal Conservatory, Mansfield, Pa., offers four year courses in piano, voice, violin, organ and public school music. The latter includes daily practice teaching in the graded schools. Graduation from either course requires, besides a thorough preparation in the main subject, a good understanding of harmony, theory, music history, etc., and

a good literary education. Recitals and other musical events are given at intervals.

FRED B. BOWER, of Windsor, Conn., has been directing choruses since he was sixteen years old. He formed the Windsor Choral Club of forty voices, and the society has had a career of six years without a change of membership. It has given excellent concerts. At one concert last season the operetta "Wenonah," for ladies' voices, the book by Marion Blake Campbell, of the Campbell School for Girls, and the music by Mr. Bower, was given with great success. Mr. Bower has classes in Hartford and Windsor in piano, voice and harmony. He is the director of music at the Campbell School for Girls, and is the organist of the South Park M. E. Church in Hartford. He is a native of Winona, Minn. He studied piano with Jacob Malz and Marion Hemming, and voice culture with George M. Green, N. H. Allin and later with George J. Parker, of Boston.

THUSNELDA C. AICHEL, pianist and teacher, of Charleston, S. C., is an authorized exponent of the Virgil Clavier Method. Miss Aichel comes of a musical family, and her teachers are men of worldwide reputation. Among them are Leopold Godowsky and Paolo Gallico. Miss Aichel studied at the New York College of Music when Alexander Lambert was the director, and her teacher at that time was Mr. Gallico. Later Miss Aichel took up the Clavier method, and after living in New York went South. In her circular Miss Aichel quotes as follows from Kullak and Mendelssohn:

Why talk of expression before the fingers are capable of expression.—Kullak.
Think more of your own progress than the opinion of others.—Mendelssohn.

SARA M. DONNELLY, an exponent of the Lamperti method in Peoria, Ill., has issued a very interesting circular. Mrs. Donnelly is endeavoring to carry out the ideas of the great master who taught for thirty years in Milan, and whose vocal system has been pronounced logical and correct by voice specialists everywhere. In her circular Mrs. Donnelly says: "No other ever saved so many voices from utter destruction and made them sources of pleasure to the public and profit to the pupil. His method is one for successful work. He has hundreds of pupils, who, since his death, still do him honor by being faithful exponents of his perfect method."

SONG recitals by the pupils of Miss E. L. Barnes in Rochester, N. H., are well attended. The programs include songs by English and American composers. Among those whose works were given are Eleanor Smith, Wilson G. Smith, Dudley Buck and Chadwick. Miss Barnes has been teaching eighteen years. She has studied with several excellent teachers, among them Edmund J. Myer. She has organized classes, consisting only of her pupils, in chorus work, both in glee and oratorio singing. Miss Barnes gives monthly recitals at her studio, which is at No. 317 Cornwall Building.

PAULINE HAGGARD, a fourteen year old pianist of Kansas City, Mo., gave her first public recital in the New Casino of that city on January 21. Miss Haggard is a well trained young player. She studied first with Bell Prosser, a pupil of Leschetizky. When Miss Prosser went abroad, Pauline studied with Ella Backus Behr, who is a pupil of Carreño and Scharwenka. At present the young pianist is continuing her studies with Gertrude Concannon, who is also a pupil of Carreño and Emil Paur. Miss

Haggard will continue her studies for the next two years, and will then go abroad.

LAURA JACKSON DAVIDS, one of the successful piano teachers of Birmingham, Ala., gives pupils' recitals at which the programs attract the attention of serious musicians. At the last recital the program included the first movement of Mozart's D minor concerto. The solo part was played by Ellie Gordon Robinson, with Mrs. Davids at the piano. Lulu Cook played the Chopin valse, op. 42. Alice Lyon played "To the Spring," by Grieg. Rowena Hill, Rosa Woods Wilder were the other young players, and they gave numbers by Wenzel, Hunter, Krogmann and Kullak.

DOWN in Atlantic City, N. J., where thousands go every year to seek health and recreation, they have a school of music, of which Richard C. Hempel and Brunnhilde Hempel are the teachers and directors. Piano and violin, together with the small strings, and modern languages are taught. Mr. Hempel has studied in Dresden, Germany, and has taught many pupils since opening his school at the New Jersey watering place. His daughter, Miss Hempel, has made concert tours in South America.

ROSETTA WAGNER, a singer and teacher of Muscatine, Ia., is the director of the chorus and quartet choir at the Mulford Congregational Church in that city. Miss Wagner studied with Amalie Schmidt Goble, of her city; with May Dolsen Morgridge, of Philadelphia, and also with Arthur Beresford, the bass-baritone, of Chicago. Miss Wagner uses the method that is based on physiological principles of breathing and tone production, which blend the register and develop the voice without injuring it.

JOSEPH GILMAN, of the Gilman School of Music, Bridgeport, Conn., teaches the violin, and in his work makes use of the best schools like De Beriot, Schradieck, etc. Mr. Gilman himself is a pupil of Weidlick, of Hartford, Conn., and Jacob Spivakovsky, now at the New Haven Conservatory of Music. Mr. Gilman has been teaching for ten years, and has had remarkable success with his classes, which are unusually large.

BENJAMIN WHITMAN, of Albany, N. Y., filled his first position as an organist in England. He has been in this country since 1893. Mr. Whittam began his studies at Burnley, Lancashire, as a child. His teacher was Hartley Nutter, a graduate of the Royal Conservatory of Music in London. Mr. Whittam has pupils in both organ and piano at his studio, 148 Clinton avenue.

The Tonhalle Orchestra, of Zürich, has been giving successful concerts. The conductor of one of them recently was Friedrich Hegar, the composer. He led the "Meister-singer" prelude and Beethoven's second symphony. Julius Röntgen, the Dutch pianist, played Beethoven's G major concerto. Volkmar Andrae is the regular leader of the Tonhalle concerts. Among the numbers he has directed was Liszt's "Faust" symphony. Casals played Moor's new cello concerto with scant success, but met with more favor in Saint-Saëns' A minor concerto.

Reger led his "Hiller" variations recently at Zürich and scored a rousing triumph. At the same concert, Marteau fell rather flat in Mozart's A major violin concerto.



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CLUB AND OTHER CONCERTS IN BUFFALO.

BUFFALO, N. Y., March 5, 1909.

The Guido Chorus, Seth Clark, director, gave a good concert on the evening of February 20 at Convention Hall. Choruses heard at previous concerts were repeated with the exception of three new delightful numbers, "Hail, Smiling Morn," Spofforth; "Tarantella," Dubois, and "Bugle Song," Dudley Buck. The incidental solo in Grieg's "Land Sighting," was sung by Gilbert Penn, bass. The two piano accompanists were Dr. Prescott Le Bocton and George W. Bagnall in the Grieg and Buck numbers. The most effective choruses sung, "a capella," were the two—Pilgrim Chorus, "Tannhäuser" and Pinsuti's "In This Hour of Softened Splendor." "Just Being Happy," Heinrich Jacobsen's poetic song, was the encore given Margaret Keyes, contralto; each time she sings in Buffalo (and this was her third appearance since last May), deepens the admiration of all music lovers. Miss Keyes sang the Gluck aria, "Che farò senza," "Eurydice," German songs by Franz and Brahms; others by Del Riego, Huhn and Chadwick. Leoni's "Colin Dhu," and Eleanor Smith's "Swing Song," the latter sung to the Guido Chorus, a compliment deeply appreciated by the men, judging by the applause which followed the encore so bewitchingly sung. Miss Keyes appeals to all discriminating listeners by the lovely quality of her voice, flawless enunciation, and the sincerity of her art. She will sing in Buffalo at the May Festival. At the third and last of the Guido Chorus concerts, April 20, Madame Mariska-Aldrich will be the soloist.

Sunday evening a concert was given at "Dom Polski," on Broadway, in commemoration of the one hundredth anniversary of the birth of Frederic Chopin. The singing societies taking part were: Fr. Chopin, Polski, Moujnsko, E. Kohn, Lutina, Ad Mickiewicz and Kalin, assisted by the choirs of St. Stanislaus, Corpus Christi, St. John's, St. Adelbert's and the Church of the Transfiguration. Under the direction of Prof. Leon Olzinski, a chorus of 200 voices sang Chopin's "Dream," which Dr. Fronczak (a local celebrity and intimate friend of Paderewski) characterizes as a musical poem, expressing in a few chords the deepest sorrows of a tragic life. The ballad, "Fairy," was sung by 200 women's voices, and "Mazourki," one of the composer's masterpieces, by a mixed chorus of 300 voices. The wonderful "March Funebre," which throbs with the heart beats of a suffering defeated race, was interpreted by 200 voices. Other compositions of Chopin were played by an orchestra. Addresses were made by Dr. Fronczak and other prominent Polish citizens. The spirit of loyalty for Poland, and patriotism for America, the land of their adoption, was illustrated by the intermingling of the flags

of both countries. The Polish population of Buffalo numbers 80,000 people.

The fourth and last of the Teck matinees, under the management of Louis W. Gay, took place Tuesday afternoon. The pretty theatre held a large audience, which was delighted with the three artists, Madame Jomelli, Albert Spalding and Germaine Schnitzer, the latter a remarkable pianist, appearing in Buffalo for the first time and winning much deserved approbation by her unusual gifts. There is a tonal beauty about her work, which suggests the reading of exquisite poems. Miss Schnitzer gave fine performances of the Mozart Pastorale, the Chopin etudes, C sharp minor waltz, and Saint-Saens' "Etude En forme De Valse." Madame Jomelli, by her gracious personality, made a fine impression before she uttered a note, but when her glorious voice was heard in the aria, "Infelice," Mendelssohn, her conquest of her audience was complete. Her dramatic powers were shown in the aria, "Thais," Massenet; Richard Strauss' "Heimlichen Aufforderung," and Bemberg's "Chant de Bacchante." No more exquisite mezzo voce interpretation can be desired than Jomelli's singing of Tosti's "Serenata," which was repeated, also a gem, "I Shall Not Have Lived in Vain." Another encore, "The Year's at the Spring," showed a fine conception of Browning's poem. It is said that Mrs. Beach, who wrote the music, says, "Madame Jomelli sings the melody more to my satisfaction than any other artist." There is no question but that Jomelli's two recitals have won for her the highest esteem of Buffalo lovers of real singing.

A large audience enjoyed the song recital at Twentieth Century Hall, given by Rebecca Cutter Howe, assisted by her father, E. Cutter, jr., accompanist, Tuesday evening. Mrs. Howe is a young singer whose art is prophetic of a big future. The beauty of her flexible voice is enhanced by her intelligent knowledge of tone production, perfect breath control and fine phrasing. Her expressive interpretation of the sentiment of each song is as delightful to the ear as her beauty of form and features are to the eye.

Albert Spalding violinist, accompanied by Alfredo Oswald, pianist, displayed remarkable ability as an interpreter of Beethoven, Brahms-Joachim, Schubert, Wieniawski and Sarasate. Many musicians, astonished by their command of technic. When Spalding plays one concedes technic instantly, for there is no attempt at musical pyrotechnics where color is sometimes sacrificed for mere brilliancy. He appeals to one's natural emotions. Straightforward in action and art, evincing keen intelligence by his conception of the composer, his sympathetic interpretations reveal absolute sincerity. Accuracy of attack, breadth of tone,

grace of execution, denote the fine technician. His utter lack of mannerisms; his modest bearing indicate a real artist. "The Hungarian Dance" in G, Brahms-Joachim, and Wieniawski's "Scherzo Tarantelle" evoked great applause. His encore, Sarasate's delightful "Gypsy Airs," was a fitting climax in brilliancy. His final appearance was with Madame Jomelli, who sang to his violin obligato Gounod's "Ave Maria" reverently and devotionally. Welcome, indeed, was the interpretation of one who never shouts or screams, but who can sing.

The quality of Mrs. Howe's voice is unusually rich. The widely contrasted numbers on her program show her versatility. Not only does she exhibit dramatic power, but she is a bit of a comedienne as well. The seventeen numbers did not tax the singer. The program follows: "Allurements," Handel; "O Lüge nicht," Franz; "Liebesfeir," Franz; "Das Geheimnis," Richard Strauss; "Le Secret," Faure; "A Dream," Grieg; "Sonhait," Chaminade; "Baby," Mrs. Beach; "Fairy Lullaby," Mrs. Beach; "Idle Tears," Sullivan; "O Swallow," Sullivan; aria from "Ernani," Verdi; "Nonsense Rhymes," Margaret Lang; "O That We Two Were Maying," Gounod; "Dream o' Day," German; "Arabian Song," Vogrich; "Chanson Provençale," Dell'Acqua. Both Mrs. Howe and Mr. Cutter were congratulated at the close of the recital, for her father has been her only instructor. Mr. Cutter is a popular teacher of the voice in Boston, Mass. His books on voice culture are regarded as authoritative. The success of Mr. Cutter's admirable method has been amply demonstrated in the efficient church work of Mrs. Howe as solo soprano of the Lafayette Presbyterian Church. The congregation is loth to part with so fine a singer, but Mrs. Howe has been engaged to sing at an advanced salary of one thousand dollars per year, and will go to St. Paul's Cathedral after Easter.

Julius Singer, violinist, of 25 Livingstone street, has succeeded where others have failed in getting violin pupils in East Aurora, N. Y., known to the world as the home of the "Roycrofters." Mr. Singer organized a class about a month ago. He is not only an able violinist, but a thorough teacher also.

Mention of the success of the Ball-Gould Quartet in Washington, D. C., must be deferred until another week.

VIRGINIA KEENE.

Eugen d'Albert's "Tiefland" was done successfully at Königsberg.

"Ariane et Barbe-Bleue," Dukas' fairy opera, was done successfully at Brussels.

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TOLEDO'S MUSIC GROWTH.

TOLEDO, Ohio, March 5, 1909.

Naturally, all the Ohio cities were very much concerned about the inauguration of President Taft in Washington. The Toledo Newsboys' Band, sent to Washington through the generosity of Alexander Backus, attracted much attention. Perhaps one of the most unique concerts ever heard in Toledo was that given by this band recently to dedicate the new home of the boys. Because of the high character of the music, the program deserves mention in *THE MUSICAL COURIER*. The works played included the overture to "Ivanhoe," Sullivan; selections from "Maritana," Wallace; andante from Haydn's "Surprise" symphony and overture to "William Tell," Rossini.

Another success was scored by Emily Scott Cooper, soloist, at Burt's "Society Night," last week. The music and words of a new song, "Why Do I Always Dream of You," presented by Mrs. Cooper, are the work of Lee Bowers and Grove Rush, a couple of Toledo boys. The song which is quite tuneful made a hit with the local audience and promises to become popular.

Gertrude Kruse, of Elmore, and a charming young lady, is the most accomplished pianist and vocalist in the city. While she does not appear in public, there are some occasions when a select few musicians have the pleasure of hearing her.

Toledo people will have the pleasure this season of hearing the Pittsburgh Orchestra, under the auspices of the Eurydice Club, which has arranged a date for this, the thirteenth season of the orchestra. Emil Paur, as is well known, is the conductor, and Toledo music lovers and admirers of the great musician are awaiting with impatience the date of his appearance here.

The Toledo Männerchor will give the second concert Thursday evening, March 4, at the Ursuline auditorium. Mrs. Marshall Pease, of Detroit, and Mrs. Koehler-Heberlein, will be the soloists, and Joseph Wylli will be the conductor.

Many Toledo people were interested in the successful band concert given by the Bucyrus City Band, at Pickering's Hall, Bucyrus, Ohio, recently. Quartet selections by William Mollenkopf, Ed. Rauth, Gust Munz and Adolphus Krause were especially well received. Many out of town persons were present at the concert.

Two Toledo boys, attending the University of Southern California, at Los Angeles, are making quite a reputation for themselves in a musical way in the Far West. They are Roscoe G. Geller, former soloist in Trinity Church choir, this city, and one of the charter members of the Toledo Minstrel Club, which assisted in the rendition of the musical comedy, "King Wamba," and Sydney F. Ickes, also known to local musical circles. Since entering the college these boys have organized the University of Southern California Burnt Cork Comedy Club, which gave its first

annual performance February 10. The Los Angeles musical world gave the club much favorable comment, and Geller's comedy work was given special attention by Los Angeles papers. Geller is president of the club and Ickes, secretary treasurer.

The members of the Music-Study Club were entertained Friday evening of week before last at the home of Mrs. B. C. Longfellow. The overture to "Midsummer Night's Dream" was played by Mrs. A. T. Martin and Louise Scheuerman. A group of "Songs Without Words," by Mendelssohn, were played by Mrs. Walter Rideout. The andante movement of the Mendelssohn violin concerto was played by Alice Richardson and Herbert Davies. Beatrice Scott delighted with their vocal numbers.

The Findlay Musicians Union acted as host to the Fostoria Band last week at a concert and banquet at K. of P., No. 400, Hall. A fine program was rendered after which a fine banquet was served, 100 plates being laid. Marion G. Foster acted as toastmaster, and among those who responded to his summons were: R. Gaul, W. E. Houck, L. M. Ward, of Fostoria; George Connell, J. L. Smith, D. D. Weaver, of Fostoria; Bert Dukes and Mr. Baker.

The members of the C Sharp Club were pleasantly entertained Friday evening at the home of Miss Lina C. Keith, on Walbridge avenue. The "Life of Schubert," was the title of an excellent paper read by Loraine Case, while Miss Keith gave an instructive talk on "The Symphony." The club will hold its annual banquet March 16 at the home of Gladys Selnor.

MUSICAL NEWS FROM WOOSTER, OHIO.

WOOSTER, Ohio, March 4, 1909.

The Philippine Constabulary Band, under the direction of Captain Loving, gave a concert at the Wooster City Opera House, Monday afternoon, March 1.

The Girls' Glee Club of the University of Wooster devoted the first part of its program at the recent concert to Wagner numbers. The excerpts included: "Bridal Chorus," prelude and duet from "Lohengrin"; chorus from "Rienzi"; "Spinning Chorus" from "Flying Dutchman"; "Pilgrims' Chorus" from "Tannhauser." The prelude from "Lohengrin" was played on the organ by Professor Erb. Elizabeth Vance and Professor Hutchins were heard in the duet from that opera. The second part of the program was made up of lighter music. Mrs. Vance directed.

The Chapel Choir delighted a large audience at vespers Sunday afternoon. The mixed choir of fifty students has been brought to a high state of perfection.

Von Gross, the "business manager" of the Bayreuth festivals, has resigned his position owing to considerations of health.

Felix Woyrsch's C minor symphony was conducted in Dortmund by Prof. Julius Jansen.

MUSICAL ACTIVITY IN TACOMA.

TACOMA, Wash., March 1, 1909.

The event of the season was the Lambardi Opera Company season at the Tacoma Theater. The older operas produced were "Lucia" and "Trovatore," the modern ones "La Boheme," "Pagliacci" and "Cavalleria Rusticana." Musical society turned out in full numbers, and the engagement proved profitable for both artists and audience.

Josef Lhevinne is advertised to appear at the Tacoma Theater March 23.

Early in February, the gifted young Portland pianist, Frances Batcheller, played, at the Annie Wright Seminary, a well balanced program with splendid technical and musical interpretation. The program, with the exception of a Liszt polonaise, was made up mostly of Chopin and Gabrielowitsch compositions.

The Ladies' Musical Club gave its three hundredth concert February 15. The feature of the program was Rathbone's "Vogelweid, the Minnesinger," sung by a chorus of eighteen voices, under the direction of Dora Hard, with organ and piano accompaniment. The girls sang well and made a pretty picture in their caps and gowns. Mesdames Wheeler and Hubert appeared as soloists. "Now, Hear the Gentle Lark," with flute obligato, was given by the latter in a brilliant manner. W. J. Connor sang sympathetically and Mesdames Kroez, Redelsheimer and Thorsen completed the excellent program with piano selections.

Louis Dimond's piano recital was a revelation. Nothing to equal it has been heard here this season. It is to be regretted that so small an audience greeted so distinguished an artist. Mr. Dimond has appeared as soloist with orchestras throughout Germany, and has also given a series of successful recitals in the East. Alexis Baas, baritone, assisted, and proved to be the possessor of an unusually agreeable voice, particularly in the upper register. The program contained an original composition, "Theme with Variations and Fugue," by Mr. Dimond.

February 24 Edmund J. Myer, a vocal teacher of national repute, author of "Voice Reinforcement," "The Renaissance of the Vocal Art," etc., gave a highly interesting lecture on the subject, "The Singing Voice." The lecture was thoroughly enjoyed by a large audience.

Mrs. Cameron (piano) and Olof Bull (violin) gave pupils' recitals during the last days of February at the Temple of Music.

The University of Puget Sound had a well attended musicale for the benefit of its athletic association. The program was furnished by members of the faculty and student body.

At a sacred concert in St. Peter's Episcopal Church, for the benefit of the choir fund, the soloists were Alexander Ball, organ; Elizabeth Bell, violin, and Miss Cox, soprano.

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PITTSBURGH, Pa., March 6, 1909.

One of the most important concerts in the present season of the Pittsburgh Orchestra was given last night to a fairly large audience. Elgar's symphony in A flat major received its first performance at the hands of the Pittsburgh Orchestra. Every one unites in saying that this work is a remarkable one. Sir Edward has a marvelous command of orchestral resources, such as few possess. There are moments of great power and not a little beauty, but the general impression is that one of the most vital things is missing, the "heart," or the emotional element which makes a work of this sort really great. And it was just this fact that caused the audience to accept it reluctantly. The applause, it could be seen, was for the achievement of the orchestra and its conductor, and not for the symphony of Elgar. The third movement is by far the best, both in orchestral treatment and musical construction. The orchestra played the symphony finely, and every man did the best he was capable of, for it is a tremendously difficult and complex score. "Tannhäuser" overture received a fairly good reading at the hands of Mr. Paur, though he has played it better in the past. But it may have been that the men were fagged out after the strenuous work in the symphony, and one cannot well expect to have everything presented equally well after such a severe task. Weber's "Invitation to the Dance" was given beautifully and pleased the audience. Tina Lerner, the little Russian pianist, played the Grieg A minor concerto and played it well. She is a little giant in technic and for one so young deserves the warmest praise; her tone production is warm and has good carrying quality; in fact, in the parts assigned to piano alone this was forcibly demonstrated. She has a good amount of confidence and a certain maturity one does not find in a girl of tender years.

A most successful concert was given by the Pittsburgh Orchestra for the Art Society last Monday evening. A full attendance of the members greeted the orchestra. Though the numbers had been played earlier in the season, the entire program aroused much enthusiasm and proved that a successful concert could be given by our orchestra without a soloist. The enthusiasm was just as pronounced as on the occasion of the Friday evening and Saturday afternoon and the experiment seemed to please those who were responsible for it.

The leading event of next week will be the concert of the Pittsburgh Orchestra in connection with the Pittsburgh Male Chorus at Exposition Music Hall in one of the finest programs ever presented in this city. Both Mr. Paur and

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Mr. Martin have selected a program full of good things, and it is expected that a very large audience, if not the largest audience of the season, will greet the two organizations on this occasion. Following is the program:

| | |
|---|--|
| Soldiers' Chorus from Faust.....Gounod | |
| Chorus with Orchestra..... | |
| Overture, Rienzi.....Wagner | |
| Songs a capella— | |
| Santa Lucia (Neapolitan).....Arr. by Wm. Rees | |
| King Charles.....Bantock | |
| Peace.....Jacobson | |
| A Plainsman's Song.....Bliss | |
| Marche Joyeux.....Chabrier | |
| Rhapsodie Espana.....Chabrier | |
| Lochinvar.....Hammond | |
| Chorus..... | |
| Overture, Tannhäuser.....Wagner | |

The centenary of Mendelssohn's natal day, which is being observed in all parts of the world, will be celebrated by the Oakland Choral Union at the Welsh Church in Oakland next Thursday evening. Mendelssohn's "Athalia" will be sung and also several shorter numbers, under the direction of W. J. Jones. The soloists are Edith Harris Scott, Hattie Jones, Ida Cowles, Elizabeth Cross, Alice Stephens and Anne Reese. Harry Jones is pianist.

The Pittsburgh Orchestra Quartet, assisted by Emil Paur, will give its last chamber concert in Hamilton Hall, on Wood street, next Friday, March 12. Mr. Paur will be heard in a trio with Mr. Tak and Mr. Muck. The other members of the Quartet are Mr. Malscheck and Mr. De Barker. CHARLES W. CADMAN.

Heinrich Meyn in Baltimore.

Heinrich Meyn gave one of his delightful song recitals for the Baltimore Musical Club at the house of Mrs. Allen McLane on February 22. The refined and conscientious art of the celebrated baritone charmed his listeners, and several new engagements for Baltimore were the result. The following program was cleverly arranged, and included, as usual, a number of songs by American composers:

| | |
|---------------------------------------|--|
| Sehnsucht.....Rubinstein | |
| Gedanken.....Schubert | |
| Reiz schöne Kneise.....Meyer-Helmold | |
| Ständchen.....Jensen | |
| Der Hidalgo.....Schumann | |
| Recompense.....Hammond | |
| Sing Me a Song.....Homer | |
| Young Night Thoughts.....Homer | |
| An Irish Folk Song.....Foote | |
| Love Me if I Live.....Foote | |
| J'ai perdu celle.....Old French | |
| Chanson a manger.....Old French | |
| Chanson a boire.....Old French | |
| Ecoule de Jeannette.....Dalayrac | |
| Vielle chanson.....Nevin | |
| Les Deux Amours.....Johns | |
| Feldensamkeit.....Brahms | |
| Ständchen.....Haydn | |
| Aus meinen Gessen Schmerzen.....Franz | |
| Im zitternden Mondlicht.....Hail | |
| Drei Wanderer.....Hans Hermann | |

Carbone to Have Branch School in Italy.

Signor Carbone, once famous as an opera singer and now renowned as one of the successful teachers of New York, has planned to open a branch of his Carnegie Hall School of Singing at Genoa, Italy. This idea will afford advanced pupils a chance to receive an immediate hearing in opera, and at the same time they can perfect themselves in the Italian language. Carbone's advice to young singers is invaluable. He has a wide acquaintance with managers and agents all over Europe, and then, too, he has an excellent social position. Here is an excellent opportunity for aspiring young Americans who wish to begin their careers in grand opera in Italy.

NEW ORLEANS MUSICAL EVENTS.

NEW ORLEANS, March 3, 1909.

Augusta Cottlow won a distinct success here. The excellent young pianist played with authority and fine style one of the most interesting programs heard here in a long time, and was compelled to add five numbers demanded by an enthusiastic audience. Miss Cottlow was much entertained socially during her stay in this city.

The third Philharmonic concert will be held May 1, with the Dresden Philharmonic Orchestra as the offering. There will be two performances of the orchestra on the above date, with Petschnikoff and Schnitzer as soloists at the matinee, and Jomelli and Spalding as soloists at night.

The coming of Arthur Hartmann, on March 27, under the Philharmonic auspices, is arousing great interest here.

Robert Lawrence will be the principal soloist at the next "Saturday Afternoon" musicale.

Florence Huberwald's annual recital is announced for Easter Monday. The splendid contralto's appearances are always awaited with interest.

The Mimosa Choral Club, of which Arabella Ross is musical director, will give its first important concert in early April.

Gabrilowitsch is assured a large audience, judging from the present box sale. HARRY B. LOEB.

Baldwin Recitals and Engagements.

Samuel A. Baldwin, the organist, whose semi-weekly recitals at the College of the City of New York have brought him into great prominence, gave a recital March 8, at Holy Trinity Church, Brooklyn, giving another one there March 22. March 15 he gives one at Drew Theological Seminary, Madison, N. J., and March 30, one at Williams College, Williamstown, Mass. His recital at City College last Sunday was heard by a huge audience, even the two galleries being well filled. The merry theme of Bach's D major fugue, so well played that the audience burst forth into applause; the chord-like romance, by Lemare, also much liked; the brilliancy of Mendelssohn's fourth sonata, and Weber's effective "Oberon" overture, these were some of the characteristics of last Sunday's recital. Today, March 10, at 4 p. m., he plays "Wedding Hymn," Woodman; "The Seraph's Strain," Wolstenholme; prelude and fugue in F minor, Bach; "In the Morning," Grieg; Elgar's sonata, in G major; "Traumerei and Romance," Schumann, and Concert Toccata in D, by d'Ervy. Sunday, March 14, at 4, he plays Merkel's eighth sonata, a barcarolle, by Faulkes; two short pieces by Bach; a prayer, by Ravanello; "Kammenoi Ostrow," by Rubinstein, and Homer N. Bartlett's toccata in E, op. 149.

Pittsburgh Greatly Delighted with Jomelli.

The following is a copy of a telegram R. E. Johnston received from a Pittsburgh manager, which refers to Jomelli as soloist with the Pittsburgh Orchestra, February 26 and 27:

Jomelli was soloist last night and Saturday afternoon. Made the biggest hit of the season. Greater enthusiasm and more encores than any other soloist so far. Magnificent voice and presence. (Signed) W. T. MOSSMAN.

Admiration from Atlanta.

W. Alphonse Antilotti writes, sending his subscription from Atlanta: "I am very much attached to THE MUSICAL COURIER, and I feel that you are battling alone for the musical welfare of America."

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NEW YORK, WEDNESDAY, MARCH 10, 1909
No. 1511

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In this period of sackcloth and ashes we presume
many music students will do penance by abstaining
from practise.

MR. ROCKEFELLER says that getting up from the
table while still hungry will insure good health.
That must be the reason for so much good health
among musicians.

WILLIAM HOWARD TAFT is said to be very musi-
cal, but he is expected to make an excellent Presi-
dent nevertheless. Strangely enough, he did not
touch on the musical copyright question in his inaugu-
ral address.

RICHARD ARNOLD, for twenty-four years concert-
master of the Philharmonic Society, will leave that
organization as a musical member at the end of the
present season. In future he will act as one of its
managing directors.

A BROOKLYN correspondent wishes to know the
value of a violin, "labeled Cremona, dated 1681,
three-quarters size." It may be worth \$3 and it
may be worth \$30,000. We are not in the violin
business, and, besides, cannot give wireless estimates
on unseen objects. The thing to do is to take the
Cremona to a reputable violin dealer for appraisal
—and probably repair.

At the Metropolitan Opera House concert last
Sunday, the program stated that Gabrilowitsch
played Tschaiowsky's concerto "in D major."
There is no such concerto. That fact did not daunt
the daily newspaper critics, however, from copying
the program information, and nearly all of them re-
printed the key as D major, when it should have
been B flat minor. Of course, they could not hear
the difference, and, naturally enough, no one ex-
pects them to, even in such a familiar work as the
one in question.

THE time has arrived when the managerial busi-
ness must be put on a genuine business basis, be-
cause it is business. For instance, an episode like
the following will not be tolerated hereafter: An
artist secures an engagement through a musical bu-
reau in New York—say, a female violinist. She
asks \$300 to perform at a formal dinner. The man-
ager at last succeeds in securing her, against her pro-
tests, at \$250, with a reservation of his ten per cent.,
which is to go to his bureau. After the dinner the
chairman of the committee tells the lady that he
thinks he might as well give her the check without
mailing it to her or to the manager, and in an envel-
ope hands her a check, which, on her arrival at
home, she finds amounts to \$600. Of course, expla-
nations were in order, but if this check had been
mailed to this manager's bureau he would have re-
turned to the lady violinist \$225—that is \$250, less
his ten per cent.—and the other \$350 he would have
kept and said nothing. Naturally, he would have
said nothing, because he would have said something
to her at the time her engagement was made had he
intended to say it. This thing cannot be done again
in the city of New York without complete publica-
tion of all the facts when the complaints reach this
office. We have taken no interest in these mana-
gerial muddlings and irregularities. In the future
we shall be compelled to. They have an important
bearing on some of the criticism in the daily papers.

MRS. MIRIAM MASON GREELY lectured at the
Tuesday Causerie recently in the Waldorf-Astoria,
and told the listeners things about the "personal
vibrations" they are tuned in. Men and women who
thrill to the key of C "are of a domestic nature and
should marry." However, beware of the key of E,
for any one who feels an affinity for it is "intense to
the point of spontaneous combustion." As a con-

clusion, Mrs. Greely told her auditors to find out
through their true esoteric sense their favorite "color
numbers and musical pitch," and to apply them prac-
tically as "the personal vibration, both esoteric and
exoteric." When one lady told the lecturer that
no one knew what she meant, Mrs. Greely replied
that she congratulated herself "on finding something
absolutely new." Her theory certainly is new, and
that is why THE MUSICAL COURIER gives it this
space.

THE New York Grand Opera Company, under the
directorship of G. Pinsuti—that is, the company
which is to appear at the Academy of Music begin-
ning September 4—has engaged as its leading con-
ductor Signor Edoardo Mascheroni. This is the di-
rector referred to in the last issue of THE MUSICAL
COURIER. At present he is conducting at the Royal
Opera, Lisbon. There has been a rumor about that
the Academy of Music was to be sold. There is no
truth whatever in it.

THE Leipsic Musical Society, one of the largest in
Europe, warns parents against allowing their sons
and daughters to engage in a musical career, either
as members of an orchestra or as teachers. The so-
ciety shows by elaborate statistics that, of 50,000
musicians in Germany, only 2,000 make a decent liv-
ing; that is, earn more than 4,000 marks (\$1,000)
per annum. "Musical pupils," says the report, "are
always overworked, sixteen hours a day being the
average. When they finish their studies after years
of volunteering the salaries offered are between 60
and 70 marks per month (\$15 to \$17.50). The
highest wages an orchestra musician can earn is 150
marks per month (\$32.50). At the royal theater
tried musicians get 1,000 marks per year (\$250),
but they can rise as high as 1,850 marks per year
(\$462.50). The average wage is from 600 to 700
marks per year (\$150 to \$175)." The foregoing
bears out what THE MUSICAL COURIER has been
saying for years regarding the tonal career in
Europe, for the other countries are as bad as Ger-
many, and some of them are even worse. It will be
seen from such statistics that there is an economic
reason for the wholesale European musical emigra-
tion to this country, and the conditions are bound to
remain the same until Europe raises her prices for
artistic remuneration or we lower ours. Neither
eventuality is likely to happen for some years to
come.

THE reason why we have no American opera com-
posers of renown is very simple. They do not set
about their preparations correctly, and neglect to
choose the proper place where inspiration may be
found. Read the description of Puccini's home for
instance: "On the shore of Lake Massaciuccoli, not
far from this city, but in a solitude where nature is
mistress still, Puccini built for himself a retreat
which he calls Torre del Lago. Its white marble
walls shine in the sun's rays with virgin radiance.
Within Puccini's home is beautiful, filled with artis-
tic objects, books, pictures, tapestries. Every room
is flooded with sunlight. The largest room, an im-
mense apartment, has five great windows, which
look out on the terrace and gardens. A corner of
this room, protected by rails of carved wood, is dedi-
cated to the melodic muse. In seeking this solitary
but charming spot for his home, Puccini was influ-
enced by his great love of sport. He is an enthusi-
astic hunter and a first rate rifle shot. His favorite
game is water fowl, and he has rented and preserved
a whole lake. In the middle of the lake Puccini has
built a summer house, in which he has constructed
a kind of study where he can work." The Puccini
plan has proved very successful so far as the writing
of profitable works is concerned, and American
opera composers are advised to follow their Italian
colleague's example and fit up at once some Torre
del Lagos in this country.



The little mathematical problem which I printed innocently enough in "Variations" some weeks ago has brought down upon my head a shower of answers. Sad to relate—for I offered prizes—most of the solutions were correct, and in due course of time the winners will receive the trophies promised. I wish I could reproduce all the letters received, with their interesting comments, but space considerations compel me to make a very limited selection, and confine the publication to the few communications presented below. The paragraph that led to all the trouble was in THE MUSICAL COURIER of February 24, and reads as follows:

Kun Arpad, a very young violinist, with genius for fiddling and for mathematics, was asked recently how much time he devotes daily to musical practice. Kun answered: "If you augment by five the number of hours I practice, and then take half of that total, you will obtain a figure which is the same as that resulting from the multiplication by three, of my practice term, and then the subtraction therefrom of one and the division of the remainder by four. How long does Kun Arpad practice per day? Correct answers to this conundrum will be rewarded by a handsome framed musical print, autographed with the neat script of

LEONARD LIEBLING.

By all odds the missive that moved me most was this one:

Dear Mr. Liebling:

The good die young and Kun will surely go to Heaven. If he persists in practising each day of hours eleven.

$$\begin{array}{r} x+5 \quad 3x-1 \\ \hline 2 \quad 4 \\ 2x+10=3x-1 \\ 2x-3x=-10-11 \\ -x=-11 \\ x=11 \end{array}$$

You needn't send the print framed, but I must have your autograph.

ANNETTE HIRSCH (Age 14),
204 Craft Avenue, Pittsburgh, Pa.

Annette must be a wonderful little girl to combine poetry, algebra, and self-sacrifice so cleverly in her well written letter, and the public school system of Pittsburgh ought to be proud of her. It is doubtful whether New York could produce a fourteen year old girl to equal Annette Hirsch. She shall have her framed musical print if for no other reason than that she flattered the vanity of a pen weary music scribe by asking for his autograph.

Next comes the letter of a gentleman who is considerably more than fourteen, else he would not be so mockingly exultant. He writes:

510 W. 124th St., Apt. No. 6,
NEW YORK CITY, February 28, 1909.

Dear Mr. Liebling:

Kun Arpad practises eleven (11) hours per day. Reward for this difficult solution would be gratefully received.

Sincerely,

R. A. WETZEL.

I did it all by myself—sure—see:

$$\begin{array}{r} x+5 \quad 3x-1 \\ \hline 2 \quad 4 \\ 4x+20=6x-2 \\ 2x=22 \\ x=11 \end{array}$$

Evidently Mr. Wetzel regarded the problem as easy, in which respect he differs from the appended queerly named lady, who winds up her letter on

other matters with a postscript referring to the practising problem of "Hun," as she calls him:

HONORED SIR—I played your "Sleet" last night (March 1) at Signor McFadden's concert, and had such a magnificent weather triumph that I was compelled to play "Wind." The house was wild, especially after the dust episode.

Mlle. Mulcahey sang your glorious "Riddle of the Universe" to my accompaniment—but will you believe me? I could get only eight fingers on C flat, and Brigitte had to sing C sharp an octave higher, in order to cover the gap. The house was even wilder than before! With all gratitude to you for your magnificent New Thought music. I am, kind sir,

Yours humbly,

MADAME KNUTTSY HOGAN.

March 2.

P. S.—Hun does not practice.

Oscar Hatch Hawley, THE MUSICAL COURIER'S Minneapolis correspondent and tonality expert, sends a slip with the following solution, and asks: "Who is Kun Arpad?"

X = practice period.

$$\begin{array}{r} x+5 \quad 3x-1 \\ \hline 2 \quad 4 \\ 2x+10=3x-1 \\ 10+1=3x-2x \\ 11=x \\ x=11 \end{array}$$

The next of the letters adduced here answers Ar-



KUN ARPAD,
Violinist and Mathematician.

pad's example and Oscar Hatch Hawley's question at the same time:

5749 WOODLAWN AVE.,
CHICAGO, March 1, 1909.

MY DEAR MR. LIEBLING—Kun Arpad may have a genius for mathematics, but he will have to make it a harder one than that to floor me; I have a little weakness in that direction myself. Below is the answer to his so called conundrum, which the knowledge of the simplest algebra solves thusly. I expect the autographed print by the next mail.

Most sincerely yours,

FANNIE BLOOMFIELD ZEISLER.

$$\begin{array}{r} x+5 \quad 3x-1 \\ \hline 2 \quad 4 \\ 4x+20=6x-2 \\ \quad \quad \quad + \\ 2+20=6x-4x \\ 22=2x \\ x=11 \text{ (hours a day).} \end{array}$$

By the by, I heard Kun Arpad play in Carlsbad. He is a remarkably gifted young fellow, and I think will turn out to be a very great artist some time. He certainly has the talent, and if he keeps on practicing 11 hours a day, as above, he ought to succeed.

In order to leave no doubt on the subject of Kun Arpad's existence, this page shows his photograph,

which came to me in a booklet sent by the violinist and called "Kurzes Handbuch über die Arithmetik und Algebra, von Kun Arpad." If his legato is as good as his logarithms, young Arpad may proudly hope to realize Madame Bloomfield Zeisler's generous prediction.

The last reply to be quoted is very much to the point:

56 WEST NINETEETH STREET,
NEW YORK, March 5, 1909.

DEAR SIR—I do not think your column is clever when it strays from musical topics into mathematics, which you evidently know little about, or you would not make such ado about a simple algebraic proposition. The answer is 11, and I found it without even using paper and pencil—or pen and ink either, for that matter. For heaven's sake, be merry, or even malicious, but don't, please don't, try to be mathematical.

Figuratively yours,

MILLARD HENRY ELLISON.

P. S.—About that prize—if it is to be the picture of "Mozart's Last Days," or of some old dotard playing the cello in a twilighted room, please present it, with my compliments, to the Matteawan Asylum for the Criminal Insane, or the New Brunswick Home for the Aged and Infirm.

I am thoroughly abashed after Mr. Ellison's penetrating rebuke—for he alone guessed that I could not have done the Arpad example myself. I was amused to note, however, that the formulae of the various answers all are different in the details of demonstration.

Here's another, and a harder one: If there were no opera houses in New York, what would people talk about at dinners and other social occasions in this town?

For the higher mathematicians I have a stunner. It is this: Why does Alfio's whip never crack when he snaps it in "Cavalleria Rusticana."

Answers to the foregoing two queries are to be transmitted by the thought process.

The Elgar symphony was played last week in Pittsburgh. Adolph M. Foerster, the composer, who is out with some well made and melodious songs set to Stevenson lyrics, writes me about the Elgar work: "A little Dvorák would mix well with it."

Two of the most interested box listeners at the latest Wüllner recital in Carnegie Hall were Saffonoff and Galski. And how Wüllner did make his audience sit up in the tense Sinding song to the wicked Heine poem. It was a veritable little tragedy in tones.

Ossip Gabrilowitsch, fresh from his inland triumphs, where he put crowded houses under heavy tribute in ducats, spent a day or two here at the Prince George Hotel this week, and talked fascinatingly about some of his experiences in our promising little country. Gabrilowitsch is not an easy man to interview, for he seems to prefer every other subject to that of Gabrilowitsch. About Mark Twain, one of his literary idols, the Russian pianist became almost verbose.

"Is it true—" I began.

"I beg of you," interrupted Gabrilowitsch, "do not allude to that incident of my being overturned in a sleigh last winter while driving with Mark Twain's daughter. The story has followed me remorselessly and I have been questioned on the subject several million times at least."

I desisted, but the Mark Twain clue gave me an opening, and I did find out that the great humorist is about to publish to the world a discovery which is by no means funny. The creator of "Huckleberry Finn" told Gabrilowitsch that he has unearthed indisputable evidence of the Bacon authorship of the so called Shakespeare plays. To prove

that it is no new Twain joke, Gabrilowitsch assures me the details will be made generally known within a very few weeks. I reminded Ossip that Twain had once said: "Shakespeare's plays were not written by him, but by some other fellow with the same name"—but Gabrilowitsch remained unshaken in his belief of Twain's sincerity this time.

In Rochester the other evening the artist boarded a train after his concert there, and had just locked himself into his stateroom and proceeded to undress when there came a rapping and a tapping at his chamber door. Gabrilowitsch opened and faced a colored and much embarrassed porter.

"Well, what do you want?" asked the traveler.

"You'll pahdon me, sah," stammered the darkey, "but, please, sah, how do you pronounce your name?"

"What in—what the—why do you want to know?" asked Gabrilowitsch.

"Well, sah, a lady out on de platform, who saw you come in, gave me half a dollar to ask you."

Gabrilowitsch did not once refer slightly to any other pianist, nor did he say that with Debussy music was going to the demitition bow-wows. But he did express unbounded admiration for his countryman, Chaliapine, and wondered at that baritone's lack of general success here. "The trouble is, I believe," he ended, "that the average American mixes a certain mental freedom in some directions with a large share of inherited Puritanism in other respects." I put that in my pipe and smoked it, as the saying goes.

LEONARD LIEBLING.

NEW RIGHTS FOR AMERICAN COMPOSERS.

The new copyright law, so providentially passed and which was almost the last official act of the sixtieth Congress and the Roosevelt administration, and which was passed as a measure of relief for the "poor composer" marks, or ought to mark the *entree* of a new era for American "tone poets."

Almost the sole reason for the enactment of this bill, if we may judge by the hearings before the committee on patents having the responsibility for the law as recommended and passed, was the despoiling of the American composer by the "canned music pirates" who "used the product of his brains without authority or compensation."

What a thrilling and gratifying spectacle it will be to see the heretofore despised composer driving about in his automobile from one "canned music" establishment to another collecting the rich royalties which a wise and just Congress has made possible by a tardy act of justice.

But in the prominence given to the woes of the composer, certain other features of the new law have been overlooked; one point in particular is remarkable as showing great unselfishness upon the part of our great newspaper and magazine publishers in so loyally supporting a law which provides much severer penalties upon publications which infringe a copyright, viz.: In the old law the only penalty which could be enforced against a newspaper or periodical for infringement of copyright was a statutory penalty of one dollar for every copy found in the possession of the defendant. Thus, if action were delayed until the periodical was sent out to its subscribers the amount of damages which could be collected legally upon a successful issue of the suit in many cases would scarcely cover the cost of postage incurred; whereas the new law prescribes that the damage shall be assessed on "every infringing copy made or sold or found in the possession of the infringer or his agents or employees."

It is also expressly provided that the damages shall not be less than \$50, and it is further expressly provided that in no case shall the damage be considered a penalty.

The spectacle therefore of these great newspaper interests, with such rare unselfishness in this age of

greed, so loyally supporting a bill which proposed to inflict greater penalties upon their own enterprises is indeed refreshing. It has been suggested that the real explanation of the phenomena is that they did not know the effect of the bill upon themselves. Perish such a thought!

One of the outcomes of the new law will be the composing of music for canning purposes, just as there are now whole farming communities devoted to the raising of vegetables for canning and there are great kitchens whose entire office is that of cooking different varieties of soups, all of which are canned.

And just as all large canning establishments have found it expedient and profitable to provide their own *raw* material, there is no reason for supposing that the canners of music will not ultimately find it expedient and profitable to do likewise and produce their own *raw* music.

This suggests the idea that those who are now engaged in the production of music not intended for canning (at least not specially manufactured for that purpose), in order to compete with the new conditions which the new law creates, will be obliged to establish canning departments of their own, in which case the slogan will be, "They can best who best can can the best" (or worst).

There is one thing upon which the country is to be congratulated, and that is the insistence with which Congress battled with the possibility of creating a monopoly of the canned product and the great wisdom by which such a monopoly was made impossible by providing that any variety of music once canned can be canned by any canner upon the understanding that he must pay two cents per can to the producer of the raw music, is a monument to the great wisdom of the sixtieth Congress, for it leaves only one avenue of escape for he who would monopolize canned music; and that is to control the *raw* material.

In the meantime the composer must be cautioned that his right to the mechanical reproduction of his composition is not a separate right but is one that follows the ownership of the copyright, and in making an assignment to a publisher he must specially reserve his mechanical rights if he wishes to reserve them.

We are advised that the reason why music was not specifically mentioned in the manufacturing clause of the new law was that the committee was of the opinion that *music is a book* in the meaning of the law, notwithstanding the decision in the Ditson vs. Littleton case, and that a specific mention of it in the new law would tend to sustain the judges in the Ditson-Littleton case in their misconstruction of the intention of Congress.

It will thus be perceived that it was not through lack of interest in the American composer that music was not specifically mentioned, but because of a stubborn adherence to principle upon the part of Congress.

In the meantime, of course, the foreign composer and publisher will continue to obtain copyrights here by filing two copies of their foreign editions, imported duty free for the purpose, but the responsibility for this must be laid at the door of our courts. Congress is not to blame for the misconstruction of its laws by the courts; therefore the American composer and musical art generally is in the same deplorable condition as if no new copyright bill had been enacted by Congress, and the necessity of a review of the Ditson vs. Littleton case by the Supreme Court becomes more imperative now than ever.

We wish to assure our readers that everything that is possible under the circumstances is being done to expedite the matter, and the foreign composers' and publishers' shameful advantage over our own composers and publishers is assuredly doomed to an early death.

MORE ON FOLKSONG.

We are in receipt of the following interesting communication, bearing upon an editorial in our issue of February 24:

St. Louis, March 3, 1909.

To The Musical Courier:

Your article on "Folksong" in last week's issue contains one or two observations on the nature of the subject which seem to call forth some disapproving comments. You surely did not mean all that your remarks imply. They are so sweepingly disparaging to the value of folksongs per se that I am moved to break a lance in defense of the latter. Let me quote from your article the two sentences that provoke this criticism on my part.

(1) "Sober thought on the question brings the belief that in the case of such homely music it is rarely the basic melodic idea or the text (usually inane to the last degree) which rouses emotion." * * *

(2) "It should be recognized, though, that folksong is a cult peculiar to some persons for the reasons aforementioned (i. e., homesickness?), and that those who do not enjoy it, or even dislike it, are not necessarily 'either hard-hearted or inclined to think of it as being inconsistent with the elegance and science of high class music,' according to Dean Ramsey."

What an unjust as well as unintentional arraignment this is against our greatest composers' musical qualities I trust I can show to your entire satisfaction.

It is not going beyond the question to consider the folksong in its evolutionary aspect. According to our historical basis, the folksong was not only intimately related to, but actually grew out of, the dance of the people in such manner as to appropriate to itself both the rhythm and form of dance tunes. It is not my intention to go exhaustively into this part of the subject. I wish only to justify my linking both folksong and dance most closely for the purpose of this discussion, as they are, indeed, inseparable.

Each of the older nations has a form of this "natural" music peculiar to its own people. This is not the place to investigate and compare the different musical products of the various peoples, but it is allowed that they possess the characteristics of striking rhythm, native melodic progressions and harmonic support, always interesting, and often of great appealing charm. So much so, that we find our greatest musical geniuses have received their best inspirations from such national music and wrought out of them some of the finest productions of most advanced art. Nay, did not even the old Dryasdust contrapuntists endeavor to harmonize their learned fugues by using some popular song of their day as a *cantus firmus*?

Let me make a hurried survey of this most fruitful field of interesting investigation and try to illustrate how these folksongs and dances were used and idealized by the great masters. There are Bach and Handel with all the well known dance forms in their suites and sonatas. How we love their gavottes, minuets, allemandes, gigue, etc. Let us remember how the simple minuet becomes transfigured in the Beethoven scherzo. Is not the whole seventh symphony of the latter called the "Apotheosis of the Dance" by Wagner, and "the happiest realization of the movements of the body in an idealized form"?

Another form of folksong, the simple religious choral of Luther and his co-laborers, becomes the keystone in the gorgeous arch of Bach's mightiest choruses.

By way of digression, I cannot resist the mention of a close analogy to this process to be found in the domain of a sister art. Goethe's greatest effort rests on just such a simple folk's tale, the myth of Faustus. Shakespeare's historical tragedies and many of his other plays are founded on popular stories current among the people of his day.

To further show how the different national songs and dances influenced the most prominent musical creative minds I append the following very incomplete list:

Poland—Chopin, etc.
Russia—Glinka, Tchaikowsky, Balakireff, etc.
Bohemia—Dvorák, Smetana, etc.
Scandinavia—Gade, Grieg, etc.
Hungary—Liszt, Berlioz, Schubert, etc.
Germany—Mozart, Haydn, Beethoven, Brahms, Schubert, Weber, Mendelssohn, Schumann, etc.
Spain—Bizet, Lalo, etc.
India—F. David.
Scotland—Bruch, Mackenzie, Mendelssohn, etc.
England—Elgar, etc.
Creole—Gottschalk.
Algeria—Saint-Saëns.
(Even) Japan—A. Sullivan.
United States (Indian)—McDowell.
(Negro)—Dvorák.
Ireland—Stanford, etc.
France—Rameau, Couperin, Charpentier, d'Indy, etc.
Italy—Nearly all composers have used her forms of music.

While it seems natural that, in course of time, the values of the quaint and naive folksongs and dances become dis-

sipated and lost to us, they are nevertheless preserved (even if we are a more sophisticated people), by means of the sincere appreciation extended to them by our great geniuses. They not only loved them, but used them as pure musical gold, of which they made most wonderful works of art. They have wrested them from degradation and oblivion, placed them in beautiful frames of the most poetical and fanciful comments of their own musical natures. They did all this instinctively, without such avowed purpose as here hinted at.

This letter is already too long, yet I beg to submit one further observation. Does it not seem to you that from the point of view, indicated imperfectly in the above, a juster, truer appreciation of musical art is made possible? Instead of resting on a merely sensual, literary, psychological, or any other basis whatever it be, our art becomes more worthy of our best devotion by feeling that it rests truly on the heart-beats of joy and sorrow, and the simple expressions of the highest aspirations of all our human brothers.

Sincerely yours,
I. L. SCHOEN,
Musical Art Building, St. Louis.

Our correspondent puts us in a false position when he says that we condemned all folksongs without exception. He no doubt overlooked those passages wherein we stated specifically (a) "there is something sweet and pure and very elementally human in the sentiment that makes people love the folksongs of their nation," (b) "there are many lovely folksongs." We were quite well aware of the use made of folk tunes by the celebrated composers of all times, but we were not discussing that phase of the subject. Many of the melodies so used have shown in the very manner of their employment how bare and empty and generally lacking in appeal to the highly cultured ear they were, until the genius of men like those mentioned in our correspondent's letter made the music full throated and eloquent by supplying it with harmonic body and rhythmic life. There is no disposition on our part to disagree generally with Mr. Schoen's arguments or conclusions.

A STORY is current that Cleofonte Campanini, the excellent conductor of the Manhattan Opera, will leave that institution at the close of the present season. We believe the differences between Hammerstein and his baton chief will be adjusted, but for the present moment the breach has not been healed. Campanini is out with this public statement to the newspapers:

It has been announced by the newspapers that my contract with Mr. Hammerstein has been renewed for five years. This is not the case. We were unable to agree on terms, and in consequence my contract with Mr. Hammerstein ends with this season. I take this occasion to thank the press and public of New York who have shown themselves so courteous to me during my three seasons at the Manhattan.

Hammerstein, when interviewed, said that the trouble arose over the question as to who should be supreme master in his house, and dates from the time of the recent Garden-Cavalieri row. "In making contracts with artists," added the impresario, "I always allow 10 per cent. off for insanity." Asked as to whether his remark referred to any particular person, Hammerstein laughed and shrugged his shoulders. We repeat, we believe that the quarrel, if it may be termed such, will be made up. If not, it would be a pity, as Campanini is by all odds one of the best opera conductors we ever have had in New York. It is to be hoped that if he leaves the Manhattan he will not be lost to this city for all time.

THE Philadelphia Orchestra will close its exceptionally successful season with the pair of concerts next Friday and Saturday. The profits and the popularity of the organization both have reached their high water mark up to date in our neighboring city, and it must be a source of uncommon gratification to the guarantors as well as to the supporting public to know that the long labor in a noble artistic cause finally is bringing about a noble and deserved reward. All hail to the Philadelphia Orches-

tra and its splendid leader, Carl Pohlig, to whom the augmented interest and increased receipts are largely due.

FOR months past it has been urged that, in addition to grand opera at the Metropolitan, at the Manhattan and at the Academy of Music, we were to have another grand opera series here. It is now averred that Klaw & Erlanger are arranging to give a season at the well adapted New Amsterdam on West Forty-second street, but that the central seat of this opera enterprise would be the Auditorium in Chicago. These opera performances, together with the season of opera comique at the New Theater here, will bring New York into the first operatic prominence far beyond any other city on the globe, even exceeding Buenos Aires with its three large opera houses; furthermore, the American opera enterprises will deplete the European opera houses, thus raising the cost of production of opera in Europe, and the moment that happens many opera houses in Europe must close.

THE present and prevalent Marathon craze seems to be extending to music. There is a sort of Beethoven cycle going on now, given by one of the local orchestras at Carnegie Hall. This evening (March 10) the series is to be brought to an end with the ninth symphony played twice in immediate succession. The Sun says: "It will be interesting to note how many people have the courage to brace themselves for a second immediate experience of the power of this tremendous work." Is that the way to enjoy music? If it be necessary to "brace" one's self against the Beethoven symphony on a second hearing, then it would appear a wise thing on the part of the listener to go home after the first performance.

THE real reason has at last been discovered why many musicians wear their hair long. It is because they wish to.

VANCOUVER, B. C., MUSICAL NEWS.

VANCOUVER, B. C., February 28, 1909.

March comes in bringing with it the close of a more than usually interesting season musically. Through the agency of the Woman's Musical Society and E. R. Ricketts, the genial manager of the Vancouver Opera, we have had the pleasure of hearing such artists as Galski, Nordica, Kubelik, Paderewski, Kreisler, etc. The introduction of these artists shows the growth of the city, not only from point of population but musically.

The Ladies' Chorus is doing excellent work under the direction of Mr. Milne. This chorus is connected with the Woman's Musical Society.

The two male choirs are in a flourishing condition and doing some very good work. The Orpheus, under the direction of Jack Hislop, numbers fifty members, and shows marked improvement over the last season. The Welsh Choir, under Mr. Morgan, is doing good work.

The Choral Society promises a treat early in April, in the shape of a performance of Elgar's "Dream of Gerontius."

The formation of an orchestra to be known as the Sixth Regiment Duke of Connaught's Own Rifles Symphony Orchestra, under the directorship of Charles F. Ward, is worthy of mention. The orchestra numbers about thirty-five musicians and gives promise of becoming a really excellent organization. That it has come to stay and will grow is assured by the directorate, which comprises some of the most prominent men in Vancouver. A series of popular Sunday evening concerts is being given, the initial one having been a success. The orchestra is well balanced and shows careful training. The soloists, Harry Fisher and J. Hislop have voices that show careful coaching, both being of excellent quality and range.

Wesley Church annual concert, was a success musically and financially.

A prominent choirmaster here resigned his position a little while back and in his address to the choir he said he hoped they would all hang together.

CHARLES F. WARD.

MUSICAL INTEREST GROWING IN BRIDGEPORT.

BRIDGEPORT, Conn., March 3, 1909.

In vain, O winds of March!
Glad throats and eager wings
Will storm the fortress of you elm and larch
Till the heart sings!

The past year has seen a steady advance in music. If, as Cuthbertson said, "A songless people never yet was great," nearly everybody invites a fair degree of greatness. Singing at concerts, banquets, reunions, club meetings, church festivities is the order of the day and evening. Indeed, two of the three greatresses pronounced by Malvolio seem within reach.

The new Stratfield has a finely appointed concert hall. Susan Hawley Davis and Vera Cameron Curtis have given charming recitals there. The management is gracious and attentive to promoters of the best musicales.

The permanent residence of John Adam Hugo, composer, graduate of the Royal Conservatory of Stuttgart, carries a decided force to piano students in this, his home city. All lovers of music eagerly welcome his concert series of students' recitals, assisted by vocal pupils of Herbert W. Greene and his own masterly piano recitals.

The weekly visits of Giorgio Sulli, New York, have broadened the outlook in vocalism. Nanchen Adams and Leila Joel Hulse are among those studying with Signor Sulli.

William Haesche, violinist, composer of the famous "Souvenir de Wieniawski," is the latest addition to the faculty of the Musical Institute.

Alfred Brisebois, organist and director at St. Augustine's, with Joseph Weiler, basso at the South Congregational, gave special and appropriate vocal numbers at a recent festival of the D. A. R. M. Brisebois is a tenor of pleasing quality.

Signor Caselotti is doing faithful and artistic work in vocal study, sight reading, study of the great mass composers, with Friday evening sessions at the Holy Rosary Church. He is a graduate of the New York German Conservatory.

Leslie E. Vaughan, eleven years violinist and teacher in Bridgeport, has a large number of pupils—the arrival and arriving. Many are impatient for his next recital.

The Wednesday Musical Club as an educational force must not be forgotten. It consists of recitals by the best American and foreign talent and of concerts by home musicians. The latest was an instrumental and vocal study of the American composers. February 24, Church of the Redeemer, Mrs. F. H. Coops, leader. Well attended and most worthy of appreciation.

Nearly every pianist and vocalist of note subscribed for and has received with delight the "American History and Encyclopedia of Music," W. L. Hubbard, editor in chief; Irving Square, publisher. It is a magnificent work, compact in ten volumes; an especial boon to the teacher or student. No longer need he delve in ponderous tomes on public library shelves for biographical sketches of great visiting artists, composers, for German musical terms, histories and evolutions of instruments, stories of all noteworthy operas and the growth of national music—it is all here, and his for a small sum per month. It is, perhaps, too early for the press encomiums, which must fall copiously when everybody wakes up to this masterful and surprising work.

FANNY H. RUNNELLS POOLE.

Clara Bernetta's Talented Pupil.

Marion Ball, the young singer who contributed so much to the success of the recent opera entertainment at the Crippled Children's Free School week before last, is a pupil of Clara Bernetta, whose studio is at 19 West 102d street. Miss Ball was much praised for her singing of German lieder at the performance, which also included the little opera, "Columbia Greeting the Nations."

Among the passengers who arrived here last week on the Deutschland were Ester Adaberto and Georg Anthes, singers under contract to the Metropolitan Opera Company. The former is a dramatic soprano, who has made a reputation in Italian operatic centers. She will make her first appearance here during the week beginning March 14, in "Il Trovatore." Anthes is not a newcomer, as he sang here seven years ago. He has been singing in Budapest in recent years, and will make his first appearance with the Metropolitan company in Philadelphia on March 11, as Siegmund in "Die Walküre." It is also announced that he will sing the leading tenor parts in "Tristan and Isolde," "Die Meistersinger," "Siegfried," and "Götterdämmerung."



MINNEAPOLIS, MINN., March 6, 1909.

The concert at the Auditorium last Sunday afternoon was another triumph for Ossip Gabrilowitsch. He played the Tchaikowsky concerto in B flat minor and uttered it with a fire and enthusiasm that held the audience completely enthralled. And it was not a small audience, either, for every available seat in the place was occupied, and again many hundreds of people were turned away from the ticket window unable to gain admittance. Besides the concerto Gabrilowitsch played a group of small numbers, including the Brahms rhapsodie, op. 119. He was enthusiastically applauded for each number but did not play an encore for the concerto, but contented himself with taking six recalls. The orchestra numbers were as interesting as usual and there were several good ones on the program. There was the "Bacchanale," from "Tannhäuser"; the "March of Homage," from "Sigurd Jorsalfar," of Grieg; the overture to "Phedre," and the Haydn "Variations on the Austrian Hymn," played by string orchestra. Perhaps the concerto overshadowed everything else, but the audience was very grateful for the delightful performance of the numbers cited.

Gertrude Dobyns, of the piano department of the Northwestern Conservatory, gave a Chopin program in the recital hall of that school Tuesday afternoon. Her numbers were the "Fantasie Impromptu," nocturne in E, etude in C minor, etude in F minor, berceuse, ballade in A flat, and the number from Schumann's "Carnival," dedicated to Chopin. Miss Dobyns was assisted by Elizabeth Brown Hawkins, who sang Liszt's "Du bist wie eine Blume."

So successful have the local lectures of Mrs. W. O. Fryberger been that she has concluded to branch out more broadly and give lectures wherever she has a call for them. Since early last fall Mrs. Fryberger has been giving lectures to members of the Thursday Musical on various operas of interest. So far she has lectured on "Salome," "Pelleas and Melisande," "La Boheme" and "Louise," and has two more lectures to give. Her fame has spread over the Northwest and she has been asked to deliver lectures in other cities. But she has not accepted any of them as yet and does not intend to until next fall, when she

will come out as a full fledged professional lecturer. So far this year Mrs. Fryberger has been assisted by pianists and singers in giving illustrations of the operas, but when she comes out as a professional she will do her own playing and singing as well as her lecturing, for Mrs. Fryberger is a musician of no mean ability, and can do it when she takes the notion.

Prof. Harlow Gale was the lecturer Tuesday night at the 36th meeting of the Minnesota Academy of Sciences, and his subject was "The Psychology of Music." This is a branch of psychology which Professor Gale is well equipped to expound as he has been professor of psychology at the University of Minnesota and is a musician of no mean attainments, having been a student in Leipsic at the Royal Academy of Music. Professor Gale gave his lecture with the aid of ear models, charts, etc., and gave his audience many unusual views of music.

Members of the Thursday Musical to the number of about six hundred filled the First Unitarian Church Thursday morning to listen to a recital by Birdice Blye. It was the second in the list of artists' recitals in the Thursday Musical course, the first one having been given by Edward Strong on December 17. Madame Blye played a program of great interest beginning with the "Sonata Eroica," of MacDowell. Her second group was Chopin—ballade, op. 23; prelude, No. 17, and scherzo, op. 39. The last group included the Schubert-Heller "Trout," Rubinstein's "Impromptu," op. 26, and a mazurka; the Weber-Tausig "Invitation to the Dance," and the Tchaikowsky-Pabst Dornröschen. Madame Blye was well received.

A chamber concert of more than usual excellence is planned for the faculty hour at the Northwestern Conservatory on March 20. A program will be given by Max Guetter, flute; Maurice Eisner, piano, and Franz Dicks, violin.

The 100th anniversary of the birth of Chopin was celebrated at the Minneapolis School of Music, Oratory and Dramatic Art, by a special program, on Monday night. The program was a mixed one of Chopin and Mendelssohn numbers, and so both great composers whose 100th anniversary occurred this year were honored. The Chopin numbers were given as follows: Nocturne in E flat, by Beth Davis; berceuse and mazurka, by Gertrude Luger; nocturne in G minor and prelude in D flat, by Anna Clevin; second nocturne for violin solo, by Jean Hartzell; "Maiden's Wish," by Elizabeth Christ. The Mendelssohn numbers were played as follows: "Greeting" and "Even Song," by Margery Brown and Lillian Wright; "Spring Song," "Venetian Boat Song," and "Spinning Song," by Loraine Reynolds; "O, Lord, Be Merciful," by Philip Dunne; "Rondo Brillant," by Margaret Hicks, with Miss Birkenhauer at the second piano; concerto in G minor, by Hazel Post, with Mr. Scott at the second piano; "It Is Enough," by Clifford Wilkins; the "Wedding March," for eight hands, by Mildred Peacock, Margery Brown, Florence Blake and Mary Smith.

The Chopin anniversary was also observed at St. Margaret's Academy, when a Chopin program was given, as follows: Mazurka and waltz, by Emma Hartman; "The Maiden's Wish," by Katherine Pickett; nocturne and polonaise, by Teresa Hanley; prelude and "Impromptu,"

by Rose Pouliot; "Rondo," for two pianos, by Rose Pouliot and Teresa Kennedy. Several papers relating to Chopin were read. Lillian Taaffe read "A Glimpse of Poland"; Isabel Guertin, "Chopin the Youth"; Mrs. North, "Chopin the Man," and Mary Lane, "Chopin the Musician."

The Dvorák "New World" symphony was the principal number on the program of the Minneapolis Orchestra last night. It is, of course, superfluous to say that it was well played, but the fact is it was given in a style that took precedence over anything so far played this year. Mr. Oberhoffer fairly outdid himself in this symphony. That it came from Dvorák's pen while he was a resident in America is very evident, for the rhythm of the levee is to be felt in several parts and several of the tunes have a haunting familiarity. Yet, with it all, no tune seems to be identical with any of those with which we are familiar, and probably that which seems familiar is only the contour of the melody and the rhythm. Mischa Elman was the soloist, but he has been discussed so much by this paper that it is unnecessary to say anything further here concerning his performance.

Mrs. Lewis Avery North, one of the very fine dramatic sopranos of the Northwest, will go abroad again in April and coach during the summer with her teacher, Alexander Heinemann, of Berlin. Heinemann considers her one of the coming great singers for oratorio and concert, and the writer, having heard her, must concur in that opinion. She has a great voice and she uses it well.

OSCAR HATCH HAWLEY.

Music and Musicians in Dallas.

DALLAS, TEX., March 2, 1909.

Among the leading musicians of Dallas must be mentioned Mrs. Jules D. Roberts, soprano. Recently a concert was given in the High School Auditorium, when the Woman's Quartet sang Debussy's "The Blessed Damsel." This quartet is composed of Mrs. Jules D. Roberts, first soprano; Mrs. Sam Erskine, second soprano; Mrs. Charles Winfrey, first alto; Carrie Collins, second alto, and Mrs. Joseph Rucker, accompanist. At this same concert a string quartet, the membership of which is H. J. Fried, first violin; Harold Abrams, second violin; E. C. Whitlock, viola, and W. L. Peacock, cello, played several interesting numbers, among which were the adagio from the Lalo string quartet, op. 19.

Mrs. Roberts has under way plans for an opera to be sung in concert form, in which work Arnold von der Aue will sing the principal tenor role. Mr. von der Aue has been filling many engagements in the South and throughout Texas, and has a number of recitals booked for the spring.

Early in February the Trio Club, Jacob Schreiner, conductor, gave a concert, assisted by Edna Menefee, violinist, and Arnold von der Aue, tenor. A very interesting program was given by both the soloists and the club. Martha Whitaker was the accompanist.

At the Munich "Electra" premiere, Fräulein Fassbender sang the title role, Fräulein Fay did Chrysothemis, Frau Matzenauer was Clytemnestra, and Herr Bender did Orestes. Mottl led.

Ovide Musin

The Belgian violin virtuoso, professor and composer, has decided—after repeated requests from American violinists who have studied with him in Europe—to establish permanently in New York City his special school for violin. A large number of students are already enrolled, and those who wish to study with Mr. Musin this winter should apply at once for a hearing at 55 East Twenty-first street, New York.



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SEASON 1908-09



CINCINNATI, March 6, 1909.

Mischa Elman will give a recital at the Grand Opera House on the afternoon of March 18.

A large audience assembled to hear the concert by advanced Conservatory students yesterday afternoon. A great deal of interest was centered in the artistic rendition of a scene from "A Midsummer Night's Dream," of Mendelssohn, given by students from the class of Frances Moses. Helen May Curtis, one of Cincinnati's foremost readers, interpreted the Shakespearian lines in a masterly manner, showing poetic insight and an abundance of artistic temperament, thus constituting inspiring support to the singers. The whole recital was excellently given by pupils from the classes of Louis Schwebel, Ray Staater, Bernard Sturm, Frances Moses, Signor Tirindelli and Clara Baur, and the following program was given:

- Arietta, op. 12.....Grieg
Patriotic Song, op. 12.....Grieg
Album Leaf, op. 12.....Grieg
Emma Coleman.
Gavotte, G major, op. 81.....Godard
Margaret Whitaker.
Sonata, D major, op. 6 (For four hands).....Beethoven
Allegro Molto.
Rondo, Moderato.
Naomi Atwater and Ella May Fletcher.
Scene from A Midsummer Night's Dream.....Mendelssohn
Helen May Curtis, reader; Caroline Rieder-Bohmer, solo
soprano; C. Zelma Crosby, solo mezzo-soprano; Margaret
Milne, Marion Hirsheimer, Alice Arnold, Susan Dalton,
Gwynn Griffith, Addie Gilbert, Elizabeth Vance, Pauline
Battle, Helen Smith, Lucia Riedlin, Alice Schwebel.
Violin solo, Paraphrase.....Wagner-Wilhelms
Louise Worthington and May Shepard.
Songs—
Stay, My Charmer.....Sterndale Bennett
Come, Sweet Morning.....Old French
Edith Jarvis.
Homage to Handel (For two pianos).....Moscheles
Mayetta Beard.
Songs—
Dreams of the Summer Night.....Hawley
The Four-Leaf Clover.....Brownell
Marae Anthony.
Unter Cypressen, op. 86, No. 2.....Reinecke
Mandolinspieler, op. 86, No. 4.....Reinecke
Erma Reitz.
Invocation.....D'Harlot
The Devout Lover.....M. V. White
Violin obligato, Maude Simmons; Helen Moore Smith.
Violin solo, Air Varié.....Vieuxtemps
Edwin Memel.
Songs—
Under the Rose.....Arma Fisher
The Dawn.....D'Harlot
Oh, That We Two Were Maying.....Nevin
Lucia A. Riedlin.
Sonata, op. 10, No. 3, D major.....Beethoven
First Movement—Presto.
Erma Reitz.
Arietta, Romeo and Juliet.....Gounod
Leta Lowenberg.

At the sixteenth students' recital Saturday at the noon hour, the College of Music presented pupils of Mary Venable, Lino Mattioli and Joseph O'Moara in an interesting program.

The second chamber concert by the College of Music String Quartet will be given at the Odeon Tuesday evening, March 9. The success of the first concert given earlier in the season by this organization is hoped to be more than duplicated Tuesday evening. The quartet will be assisted by Louis Victor Saar, pianist, and Melville Webster, clarinet. Mr. Saar will perform his sonata, op. 49, for piano and cello, with Emil Knoepke. Another rare and interesting work on this program will be the Mozart Quintet for strings and clarinet, which has not been performed here in public for a number of years.

Following is the program:

- Quartet, op. 74.....Beethoven
Sonata, op. 49, C minor.....Louis Victor Saar
Quintet for strings and clarinet.....Mozart

The concert of operatic music which will be given at Music Hall on the evening of Saturday, March 20, by artists from the Metropolitan Opera House, interests a great variety of people, as is witnessed by the advance subscrip-

tions which have already poured in. There is a desire to hear Sig. Bonci, the tenor, in those selections which made his fame in opera in this country. Bonci is making his first American appearances this season outside of New York. His concert will have the assistance of a distinguished company—Marie Rappold, recalled here for her sympathetic presentation of the role of Aida.

MUSICAL COLUMBUS.

COLUMBUS, Ohio, March 5, 1909.

The past week has had no concerts to chronicle, but they begin Monday evening next week, coming fast and furious. Monday evening Millicent Brennan, soprano; Selden Pratt, pianist, and Carrie Lou Betts, accompanist, will give a fine program at the new warerooms of the Lindenberg Piano Company. Tuesday evening this same piano house, with commendable enterprise, will furnish another musical program, the performers that evening to be Selden Pratt, pianist; Helen Wood Lathrop, soprano; Arthur Kellogg, violinist. These are the opening concerts of this firm in its new and beautiful quarters in South High street.

The Pittsburgh Orchestra, Emil Paur, conductor, will give a fine program Tuesday evening under the auspices of the Women's Music Club. Hans Richard, the eminent Swiss pianist, will play a group of piano solos between the symphony and the last orchestra numbers. There is the prospect of a full attendance on the evening of this concert, the program proving to be a very attractive one. Mr. Richard is one of the artist teachers at the Cincinnati Conservatory of Music. Every place he has played he has been acclaimed an artist of the first rank.

Alessandro Bonci, Mesdames Rappold and Flahaut and Herbert Witherspoon, from the Metropolitan Opera Company, will give an evening of grand opera music on the evening of March 17 in Memorial Hall.

Paderewski gives a piano recital in the Southern Theater Wednesday evening, March 31.

Oley Speaks, baritone, and Selden Pratt, pianist, will give a musical morning in the Hartman parlors Monday, the 29th.

ELLA MAY SMITH.

Cornell Studio Recitals.

The second of the series of artist-pupil recitals which are being given at the Carnegie Hall studios of A. Y. Cornell took place March 1, when Nevada van der Veer, mezzo contralto, substituted for George W. Reardon, baritone, who was unable to give his program as announced, owing to illness. Mr. Cornell in announcing Miss Van der Veer gave full credit to her former teachers in London and Paris, and very properly disclaimed the entire credit for her present artistic stature. Miss Van der Veer was beautifully gowned, and by her charm and poise presaged the sympathetic attention of her audience from the beginning of her first group of songs. Her program was a model of taste, and was sung in a manner which fully met the artistic demands of the most exacting auditor. "Chi vuol la Zingarella" attracted with its abandon and dash; the virile solemnity of the Bach "Komm Süßer Tod" compelled applause only exceeded by that which followed the intensely dramatic singing of Handel's "Dieux Grands." The mystic romance of Debussy, the impassioned "Gesang Weylas" of Wolf, "The Songs of the Hills," charmingly sung, and the really great Chadwick group, brought the recital to a successful close. Mr. Cornell's accompaniments were discreet and adequate in every way. Mr. Reardon will sing his program on March 12.

Recitals by Carl Pupils.

Mary Adelaide Liscom, A. G. O., will give her second free organ recital under the auspices of the American Guild of Organists, next Tuesday evening, March 16, in the North Presbyterian Church, 155th street near Amsterdam avenue. Miss Liscom will be assisted by Emelie Grey, harpist, in a program selected from the works of Bach, Saint-Saëns, Grison, Bossi, Chaminade, Rogers and Arthur Bird. Miss Liscom is a post graduate of the Guilman Organ School, and has studied with William C. Carl for several years.

T. Godfrey Scott Buhrman, A. G. O., of the class of '08 gave his final recital of the season Monday evening, in the Morningside Presbyterian Church. Roy J. Cregar, of the class of '07, will give a recital Friday evening of this week, in the Tremont Presbyterian Church, New York City, of which he is organist and choirmaster.

The eighth students' recital at the Guilman Organ School was held last Thursday afternoon, and participated in by several of the advanced students.

At Dessau, there was a première of Otto Taubmann's new choral drama, "Sängerweih."

MUSIC IN YOUNGSTOWN.

YOUNGSTOWN, Ohio, March 10, 1909.

Monday afternoon, under the patronage of the Monday Musical Club, of Youngstown, a Wagner concert was given by the Senior Military Band, of Dana's Institute, Warren. The affair was held in the First Christian Church, and was under the immediate direction of Mrs. John Middleton. All the club women of the city were invited and the church was crowded to capacity. Assisting artists were Opal Chaney, Anna Sullivan, Eunice Evans and Mesdames Noble Anderson and W. P. Barnum. The concert was a great success and similar events are being planned for the near future.

Irene Woodcock, of New Castle, who is a student at the Dana Conservatory of Music, Warren, gave a recital at the conservatory on Wednesday evening. Miss Woodcock was assisted by her sister, Annie Woodcock, soprano; Edward Ellis, of New Castle, pianist, and the Dana Institute Orchestra. The artist of the evening played numbers by Chopin, Raff, Godard and Saint-Saëns.

Garrett Connors, a pupil of Lester Busch, has taken up choir work with the St. Columba's Choir, of Youngstown. Mr. Connors is one of the most promising young baritones of the city, and will be a soloist in his new position. The choir is under the direction of Arthur Foster, a well known musical director of this vicinity.

Cablegrams from London say that the "Valkyrie" and the "Meistersinger," in which Madame Frease-Green, of Canton, has appeared in leading roles, on account of their successful rendition will be repeated at Covent Garden.

Dvorak was the composer studied by the members of the Wednesday Morning Musical Club, of New Castle, last Wednesday, when the club met at the First Baptist Church, under the patronage of Mary White. Winifred Lewis gave a brief sketch of the composer which was highly interesting and instructive. Those appearing during the program were Mary Harris, Agnes Wallace, Eva Davidson, Margaret Sankey, Lydia Brooks, Sara D. Falls, Mary R. Clarke, Jessie Mockel, Alice Cubbison and Mrs. W. W. Cubbison.

Under the direction of Prower Symon, the American Glee Club, of Youngstown, gave a highly entertaining concert at Girard Friday night. Assisting artists in the concert were Mrs. George Wise, soprano; Norman Brenner, violinist; and John Samuels, basso.

A concert is to be given by Sacred Heart Church, Sharon, on March 17, which promises to be a great success. Many of the local musicians have been engaged to appear on the program which will shortly be issued.

The Canton Singers' Club, which has been busy since the first of the year rehearsing the "Mikado," will present the opera some time this spring. The production will be had under the direction of David Yost, of Cleveland, and Charles G. Sommer, of the Canton Symphony Orchestra, will direct the music. The cast has been selected as follows: Mikado, Martin W. Boyer; Nanki-Poo, Frank Osborne; Ko Ko, Fred T. Mackey; Pooch Bah, Harry F. Evans; Pish Tush, W. F. Berns; Yum Yum, Grace Camahan; Pitti Sing, Ruth Kauffman; Peep Bo, Ida Swope; Katisha, Jessie Criss.

At a meeting of the Schubert Club, of Youngstown, held Thursday evening, Thomas Thomas was elected treasurer and Blanche Hamilton was elected secretary to succeed Mrs. George P. Jones, resigned. It is the ambition of the club to put on the "Rose Maiden" for two nights in April and procure some experienced reader to give Mendelssohn's "Midsummer Night's Dream" also.

Among the music events at Canton during the past week was the concert given by the Filipino Constabulary Band at the Auditorium. Another event of importance was the concert given by the Pittsburgh Orchestra at the same place Wednesday evening with Jeanne Jomelli as the soloist. The Music Study Club was entertained at Mrs. O. E. Partman's home the past week and an interesting program was given. Harriet Crum Clark, of Canton, who has been a student under Jean de Reszke, at Paris, has returned home. Thursday evening Dr. and Mrs. Craine gave a very interesting informal musicale at their home. Ralph Brown, tenor, during the past week filled a concert engagement at Warren. Tuesday afternoon Mrs. Martin Boyer gave a musicale at her home in North Cleveland avenue, which was attended by many prominent musicians.

L. C. BUSCH.

Vernon Stiles, the American tenor, recently sang successfully in opera at Graz.

MUSIC IN KANSAS CITY.

KANSAS CITY, MO., March 6, 1909.

Kansas City, one of the most enterprising of the Western cities, is musical to a degree. If not the center of the earth it is about the center of the United States in many things artistic and commercial. Kansas City has many interesting historic associations. It was a flourishing Osage Indian village in the days of Marquette and De Soto, and it was originally called Kawsmouth, meaning mouth of the Kaw or Kansas river, as it is located on the Missouri river at the mouth of the Kansas river. It is interesting to know that it was from here that Zebulon M. Pike started on his overland trip in which he discovered Pike's Peak in 1806; it was the starting point of the first railroad across the great plains, and the site of the first bridge across the Missouri river. As for its commercial life, its interests are too numerous to mention, covering every kind of industry and manufacturing. It is a great cattle market, second in this respect only to Chicago, and its beef and pork packing is a tremendous phase of revenue. Musically, many fine musicians reside here and concerts, musicales, both local and by visiting virtuosi are numerous and well attended.

Among the leading artists of Kansas City must be mentioned Carl Busch, the director of the Philharmonic Choral Society. Mr. Busch has been prominently engaged in the musical life of Kansas City for the past twenty years, during which time he has always been an ardent worker for the "Higher in Art." Not alone as a teacher and a pedagogue of the highest ideals is Mr. Busch to the fore, but he is a composer whom the American musical public is proud of. He has many published compositions, among which is his "Prize" cantata, "The Four Winds," which he will produce on May 18, assisted by six choral societies from three different States, and by the Chicago Symphony Orchestra. An honor recently conferred upon Mr. Busch was in the nature of an invitation from the Danish-American Association to conduct a new choral work at the exposition in Aarhus, Denmark. It is a work along patriotic lines, in which are branched the National anthems of the United States and Denmark. The poem is by the Danish American poet, Ivar Kirkegaard, of Racine, Wisconsin. This work will be presented in Denmark July 4, 1909.

Another well and favorably known teacher of Kansas City is Eva B. Lowry, who has studied with Ella Backus Behr, who in turn was a pupil of Carreño. Miss Lowry has been teaching in Kansas City for the past year, and she has been very successful with her pupils.

Among the talented and artistic folk is Blanche Best, who studied in Boston with Helen Hopekirk, after which she went abroad to study with Leschetizky. Miss Best has accepted a limited number of pupils, among whom may be mentioned, Allen Griffin, a fifteen year old prodigy, who will shortly play a Mendelssohn concerto at a private recital, to be given by Miss Best at her studio. Miss Best intends going abroad again soon for several years more study.

Gertrude Concannon has given a series of concerts in Missouri, Kansas and Oklahoma, and is now giving a series of three (Chopin, Schumann and Schubert-Liszt) afternoon musicales at the Casino, at which she is being assisted by some of the leading vocal soloists. Miss Concannon is a pupil of Carreño, and was abroad last year studying with Emil Paur and R. M. Breithaupt. Miss Concannon has been under the management of Mrs. Herman Lewis during her tour of the Southwest.

Eleanor Blythe Stuart has met with remarkable success the past winter with her concerts and students recitals. Miss Stuart studied with S. Becker von Grabill, who was one of Rubinstein's students, and she has also studied in Kansas City with Mr. and Mrs. Carl Busch. Two of Miss Stuart's compositions, "Ecstasy" and "Wanderlust," have been sung with great success by Allie Barber, the soprano, and by David Bispham at his Omaha and Chicago engagements. Miss Stuart is contemplating a series of lectures to be given before the public schools of Kansas City on "Musical History and the Relation of Music to other lines of Academic Work."

Lawrence W. Robbins, a former pupil of Clarence Eddy, and organist of the Second Church of Christ, Scientist, will dedicate a new organ at Atchison, Kan., on March 26, and will also dedicate the new organ of the First Baptist Church of Kansas City in April.

Mrs. Herman F. Dow, who for seven years was the leading vocal teacher of Sioux City, has located permanently in Kansas City, and will no doubt be a welcome and valuable addition to the musical circles here. Mrs. Dow is a pupil of Florenza d'Arona, of Paris, and also

studied with Carl Dufft. During her residence in Sioux City, Mrs. Dow gave many successful concerts and was the director of the chorus at the First Presbyterian, First Congregational and the St. Thomas Episcopal Churches. She also organized and was director of the "Dow Students' Club," of Sioux City. Mrs. Dow has a special music course for children. A resident of New York City for some time, Mrs. Dow is conversant with many phases of musical life, and accomplished some excellent vocal work with pupils while in the East.

Arthur Hartmann is announced for an engagement at the Casino, Monday, March 15, under the local management of Hallinan and Fritschy.

During the fire last May, at which time part of the Studio Building was destroyed here, Carl Busch lost a valuable collection of antique instruments and also a very valuable library of music.

MUSICAL OMAHA.

OMAHA, NEB., March 1, 1909.

The air has been full of music and musical thoughts this season. Choir and oratorio societies, Tuesday morning musicales, women's club music department and earnest teachers and soloists have been busy bringing the best in music before the people of Omaha. Many are studying music to know what it is and what it means. One of the great questions presented this week by the musical critic of the Omaha Bee may be asked of every musician in every city of the United States. "What shall be done to awaken greater musical interest among business men, laboring men and professional men?" Those who have entered the realm of music and know its language should take the responsibility of explaining to others how to understand and feel that music is a real and practical thing.

The musical event of the week was the Bispham-Barbee song recital. This was Bispham's second appearance here this season. His art is a wonderful perfection. He has reached the highest height of expression. He reveals way beyond the words. The singing of Allee Barbee is most artistic. Her clear enunciation and expressive style well balanced with technic is certain to bring her repeated success.

Martin Bush, organist of the First Congregational Church, assisted by Fred Ellis, baritone, gave the second of a series of afternoon organ recitals Sunday, February 21. These concerts are always of a high standard and are looked forward to with much interest and pleasure.

The one hundredth anniversary of Mendelssohn's birthday was observed by the Mendelssohn Choir. Thomas Kelley, the director, talked to the choir about the great oratorio, "Elijah," and quoted from a letter the master wrote to his librettist, in which he said: "With a subject like 'Elijah' it seems to me the dramatic element should predominate. The personages should act and speak as if they were living beings—for heaven's sake let them not be a musical picture, but a real world." Most impressive was the moment of silent devotion and veneration for the great Mendelssohn.

The Mendelssohn Choir gives a semi-public rehearsal every five weeks. The first of these was given February 8, assisted by Fred G. Ellis, baritone. It was attended by over 200 invited guests of Mr. Kelley and his singers.

INDIANAPOLIS MUSIC.

INDIANAPOLIS, IND., March 5, 1909.

The third recital of the People's Concert Association was given by Germaine Schnitzer, February 8, at Caleb Mills Hall. Her program was: Sonata, op. 5, Brahms; "Pastorale Variee," Mozart; "Etudes Symphoniques," Schumann; nocturne, op. 55, No. 1, Chopin; etude, op. 10, No. 12, Chopin; etude, op. 25, No. 2, Chopin; etude in form of a valse, Saint-Saëns; and "Mazeppa," Liszt. Miss Schnitzer was enthusiastically received and gave the "March Militaire," by Schubert-Tausig, for encore.

A new member of the faculty of the College of Musical Art, Minnie Murdock Kimball, gave a recital, February 9, assisted by Arnold Spencer, baritone, and Orville Coppock, accompanist, also members of the faculty. Mrs. Kimball has studied both in Chicago and New York, and proved herself an able pianist. Mr. Spencer has a beautiful voice and his songs were well chosen.

An enjoyable piano recital was given by Nancy Maude Ribble at the Odeon, February 11. Her excellent technic and delicate phrasing shows talent and very careful study. She was assisted by Franklin N. Taylor, basso. Mrs. Ribble played the sonata, op. 31, No. 3, by Beethoven, and

numbers by Chopin, Laurens, Massenet, Gouvy, Godard, Fritschy and Strauss-Schutt.

The last artist recital of the Indianapolis Matinee Musicales was given by Louise Ormsby, soprano, of New York. Miss Ormsby was heard in a comprehensive program, including arias by Gluck, Mozart, Bach, Charpentier; songs by Brahms, Roger, Van der Stucken, Massenet, Hahn, Thomas, Beach, Henschel, Ward Stephens and Landon Ronald.

Adele Price, soprano; Helen Berlin, contralto, and Ainsworth Arnold, basso, Indianapolis pupils of A. K. Lowry, of Chicago, gave an interesting recital in the Palm Room of the Claypool, February 21, assisted by Hayden Shepard, cornetist, and Helen Shepard, accompanist. All the singers were in good voice and their clear enunciation was especially noteworthy. Hayden Shepard was, as always, a favorite, and the accompaniments of Helen Shepard were good.

Bertha, Louise and Adolph Schellschmidt, harp, violin and 'cello respectively, gave a recital in Franklin, Indiana, February 26.

The annual students' recital of the Matinee Musicales took place March 3. The program was unusually good. Genevieve Wiley, a little girl from the Blind Institute, astonished the audience with a beautiful rendition of the sonata in C major, by Mozart. Wheatley Glascock, a blind boy, played the allegro maestoso of De Beriot's concerto, No. 7, and Bertha Carver, a singer from the institute, sang, "Oh Dry Those Tears," by Del Riego, accompanied by Miss Wiley, and with obligato by Mr. Glascock. She has a melodious voice. Ruth Murphy, a pupil of Hugh McGilberty, won well deserved applause for her "Fantasie Caprice," by Viennetemps, which was brilliantly played. Others taking part were May Hope, Helen Hand, Winifred Jones, Edna Heaton, Gracemary McAlexander, Helen Warrum, Rouie Van Buskirk and Elsie Evans, who gave a very acceptable rendition of the last two movements of the Grieg piano concerto.

Una Clason, piano; Nathan D. Davis, violin, and Arthur Myers, 'cello, gave a recital of chamber music at the Odeon, March 4.

LOUISVILLE MUSICAL EVENTS.

LOUISVILLE, KY., March 4, 1909.

The short month of February was quite lively in a musical way. The Music Committee of the Woman's Club, of which Mrs. C. G. Davison is chairman, gave an interesting program on the afternoon of February 17. Several choruses were sung under Mrs. Davison's direction, and solos by Virginia Shafer, Mrs. Sapinsky and Miss Telford were enjoyed by a critical audience. Mrs. Newton Crawford was called upon, at short notice, to play the accompaniments, many of which were extremely difficult, and her brilliant work enhanced her already high reputation.

Sunday afternoon the Philharmonic Orchestra gave its second concert at Masonic Theater. The principal offering was Beethoven's seventh symphony. Douglas Webb's singing of the "Pagliacci" prologue was an important feature of the program, and Charles Letzler's playing of the Saint-Saëns "Rondo Capriccioso" gave new proof of his great ability as a violinist. Karl Schmidt has been working earnestly since the reorganization of the Philharmonic, and the playing shows the excellent results of his attention.

February 22 the Monday Afternoon Club gave its first recital. This little club is composed of girls of the younger musical set, and their performance was most enjoyable. Violin solos by Misses Sale, Surmann and Bridges, vocal solos by Mrs. Stuart Robinson Cecil and Misses Beilstein and Stevens, a piano solo by Miss Harthill, and a trio for violins completed the program.

The night of February 24 Lester Bartlett Jones, of Chicago, gave the last of his series of lectures on "The Growth of Song." These lectures have been valuable educationally and pleasing musically, and have been enjoyed by large audiences.

The Louisville Quintet Club gave its first concert in the hall room of the Sulbach Hotel on the night of February 26. The program consisted of the Beethoven string quartet, opus 18, an arrangement of Chopin's C sharp minor etude for cello, violins and viola, the Scherzo from Cherubini's string quartet, and the Sinding Quintet in B minor. The concert was most successful in every way, the Chopin etude being especially pleasing. Mr. Schmidt's playing of the cello solo would bear comparison with that of any concert cellist in this country. The members of this organization are Mrs. J. E. Whitney, piano; Charles Letzler, first violin; Alinde Rudolph, second violin; Victor Rudolph, viola; Karl Schmidt, cello.

K. W. D.



What the Jury Thinks.



The originals of these extracts are always to be found on file at the respective newspaper offices.

"Meistersinger," February 27.

The World.
Soomer was evidently suffering from hoarseness.

The New York Times.
Witherspoon, as Pogner, was rather ineffective.

The New York Times.
Soomer was not in good form and was suffering from a sore throat that kept him from singing in full voice.

The New York Times.

Soomer's (Hans Sachs) performance put somewhat less emphasis on the poetic and dreamy and more on the vigorous and drastic side of the character.

The New York Times.

The performance was in some respects not quite so smooth and finished as those that have preceded it, especially in the playing of the orchestra.

The New York Times.

(See above.)

The New York Press

Claim can hardly be made that the repetition of "Die Meistersinger" yesterday afternoon in the Metropolitan Opera House was equal to its forerunners.

The New York Press

As an impersonation

New York Tribune.
He sang with great beauty of tone.

New York Tribune.
Witherspoon acquitted himself with credit.

THE NEW YORK HERALD

It was said yesterday that he was suffering from a slight attack of tonsillitis, but no announcement was made and there was no trace of it in his voice.

New York Tribune

The inherent bigness and ruggedness of Hans Sachs' nature were not always suggested.

New York Tribune

A word must be said, at the risk of repetition, in praise of the altogether delightful qualities of this performance of "Die Meistersinger." As at the previous presentation, a spirit of joyous comedy and of hearty co-operation was rife. From Mr. Hertz, who conducted, down to the least important chorister in the ranks, every one concerned helped to make the performance a festive and happy occasion.

The Sun.

The high level of previous representations was fully sustained.

The Sun.

(See above.)

The Sun.

Soomer's Hans Sachs

Soomer's Sachs was too consistently tender; too much the poet, too little the cobbler.

proved to be a most broadly and intelligently conceived impersonation. He has all the humanity of the man, the poetry, the philosophy, the tenderness and the genial humor.

has the charm of constant novelty. She sang beautifully.

flicted her. The young American soprano is not in good health, and it is a great pity that she cannot stop singing and take several months' rest. It would be most unfortunate if continued work should impair her voice.

"Marriage of Figaro," February 27.

The Evening Post.

Madame de Pasquali had a tremolo in her lower register throughout the evening.

The New York Press

The tremolo in her voice hardly made itself noticed.

"Haensel and Gretel" Concert, February 28.

The World.

I liked Josephine Schaffer as the Witch far better than at the Beethoven cycle concert, her voice suiting the music admirably.

The New York Press

Josephine Schaffer, who was cast for the Witch, was too ill to appear, and her substitute did remarkably well.

"Faust," March 1.

The Sun.

The audience did not greatly exceed the subscription in the lower part of the auditorium.

The New York Times.

Martin's tone was as ever, strong and pure.

The New York Press

Rains' style of acting is suited better to the French devil than to the Teutonic Hagen.

The Sun.

Rains showed again a good quality of voice.

New York American

Rains is a singularly gentlemanly devil.

The Evening Post.

Amato sang satisfactorily.

The Evening Post.

The soul of the performance, however, was Miss Farrar, whose Marguerite

THE NEW YORK HERALD

The audience was a big one.

The Sun.

Martin showed signs of weariness.

The Sun.

He failed entirely to convey any idea of the sardonic side of the character.

The New York Press

Rains' tones are cold, hard, without emotional vibrance.

The New York Press

The devil he presented was ladylike.

The New York Press

Amato was in exceptionally poor voice.

The Sun.

Miss Farrar continued to display the weakness of voice which has of late af-

The World.

Rains' innovations in the matter of costume and impersonation were not sufficiently imposing to offset his indifferent singing.

"Trovatore," March 1.

The Sun.

Gerville Reache (Azucena) was dramatically miscast.

THE NEW YORK HERALD

Sammarco was excellent as Di Luna.

The World.

Sturani (conductor) has an admirable feeling for rhythm.

New York Tribune

The score was read with a fierceness of tonal energy that was often overwhelming.

The World.

Zenatello was hardly at his best vocally.

New York Tribune

Like the rest, Sammarco forced his tones beyond all reason.

New York American

The chorus is worthy of more than passing note.

"Cavalleria Rusticana," March 3.

The New York Times.

Grassi gave an adequate performance both vocally and dramatically.

The Evening Sun.

Young Grassi hardly measured up to a hero over whom so much honorable emotion and noise could be made.

ST. PAUL MUSIC.

ST. PAUL, Minn., March 6, 1909.

It was a splendid audience that greeted William H. Sherwood on his appearance with the Symphony Orchestra Sunday afternoon. He played the MacDowell concerto in A minor for his principal number, and it was a beautiful performance. The orchestra never played better than on this afternoon. On the program was the "La Dame Blanche" overture, "Die Fliedermaus" overture, nocturne from the "Midsummer Night's Dream," minuet from "Manon," and the "Pizzicato Polka" from "Sylvia." Every number was finely played. The nocturne was given so beautifully that it seemed the applause would never cease, and Mr. Rothwell was obliged to repeat the "Pizzicato Polka."

William Rhys-Herbert has just completed the score of his new cantata, "Bethany," and it will be produced at the Hennepin Avenue M. E. Church, Minneapolis, Sunday evening, April 18. The story of the cantata is that of Lazarus, his death and resurrection. The main characters are Mary, soprano; Martha, contralto; a Messenger, tenor, and Jesus, baritone. The libretto is intensely dramatic and the story is one of such power that any fourth rate musician could not fail to produce something very good from it. But in the hands of Dr. Herbert (Mus. Doc., Toronto Univ.) the words have been treated in a way that is bound to make it a work of great importance. The writer says this knowing full well that it might create a megalomaniac tendency in one of lesser mold, but believing that Dr. Herbert will just smile genially and go on his quiet, even way without giving it much thought. The cantata is in two parts and will require about an hour and a half for production. Dr. Herbert has written it in simple style, but it is not to be classed as easy. The writer found great pleasure in

looking it through, and as several of the most striking tunes and themes are still ringing in his head, it is evident that it must be tuneful. Dr. Herbert's operetta "Sylvia" has been given over 200 times in this country and England in the last two years, and it is a safe prediction that "Bethany" will be sung much oftener than that in the next two years. The score will be sent to the publishers immediately, after its production in Minneapolis.

Somedthing new in the line of concerts was the one given Friday afternoon for the school children. It was thought by some members of the school board that as the children did not have an opportunity of hearing the orchestra it would be a good idea to have a special concert for them. And so this concert of good but simple music was arranged. No one thought it would be such a tremendous success, but it did surpass all expectations. So many applications for tickets were sent in that it was found necessary to open up the entire auditorium and leave the orchestra in the center. With this arrangement there is a seating capacity of 5,000. Every seat was taken and there were applications for 2,000 more tickets, so it was decided to repeat the concert next Friday. The prices are 10 cents for school children, 15 cents for box seats and 25 cents for teachers and adults. As this concert was such a success it is quite likely that a series of children's concerts will be arranged for next season.

Mr. and Mrs. Rothwell will spend the entire summer in Europe. They leave for New York March 21 and sail for Naples via the Mediterranean route on April 3. From Naples they will travel north and go to all the principal cities of Europe, returning to New York about October 1 and reaching St. Paul a few weeks later. While abroad

Mr. Rothwell will hear many new things. That, in fact, is what he is going abroad for. He will be seeking novelties the entire summer, and the result of his search will be given to music lovers here next season at the Symphony and "Pop" concerts.

Central Presbyterian Church was filled to the doors Tuesday night at the concert given for the benefit of the building fund. The choir of the church had been augmented to 100 voices by additions from the Institute chorus and other choirs, and under the direction of Paul Zumbach, choirmaster, sang several choruses in splendid style. Paul Thorne was at the organ and played several solos. Mrs. Zumbach sang "The Inflammatus," "Oh, for the Wings of a Dove," and "Hear My Prayer," three grand old solos, and was heard to good advantage in all of them. But the soloist of the evening, judged by the enthusiasm of the people, was Claude Madden, concertmaster of the Symphony Orchestra. Mr. Madden is one of the best performers in the country. People seem never to tire of hearing him. Although there were supposed to be no encores, Mr. Madden was obliged to respond to the incessant applause. Oscar L. Lineau, tenor at the People's Church, had such a bad cold that he could not do himself justice.

Paderewski will be the soloist with the Symphony Orchestra at the last concert of the season on Tuesday evening, March 16. His symphony will not be played, although there was some talk of it earlier in the season.

Next Sunday Enrico Sansone will play his violin concerto with the Symphony Orchestra. It was to have been tomorrow, but Rosa Olitzka, the famous Polish contralto, will sing instead.

OSCAR HATCH HAWLEY.



This department does not treat of every opera in detail given at the Metropolitan and Manhattan Operas, for the reason that space in THE MUSICAL COURIER is too valuable for endless repetition of that sort. The casts are usually the same, and the performances resemble each other identically in almost every feature. Only premières and debuts of importance are treated on this page.

METROPOLITAN OPERA HOUSE.

"Le Villi" and "Cavalleria," March 3.

"Le Villi": Alda, Bonci and Amato. "Cavalleria": Gadski, Gay, Grassi, Amato. Conductor of both operas, Toscanini.

"Manon," March 4.

Caruso, Farrar, Scotti, Rossi, Bada. Conductor, Spetrino.

"Madam Butterfly," March 5.

Destinn, Grassi, Fornia, Scotti, Mühlmann, Reiss. Conductor, Toscanini.

"The Bartered Bride," March 6 (Matinee).

Destinn, Mattfeld, Wakefield, L'Huillier, Jörn, Didur, Reiss, Blass, Mühlmann. Conductor, Mahler.

"Parsifal," March 6.

Fremstad, Homer, Burrian, Amato, Hinckley, Goritz, Witherspoon. Conductor, Hertz.

"Manon," March 8.

Farrar, Jörn, Scotti, Rossi, Reiss. Conductor, Spetrino. Karl Jörn's singing in "Manon" at the Metropolitan Opera House Monday night was a feature of the performance. In the part of Des Grieux this German tenor impresses many as one of the best artists of his nationality ever heard in this country. His French diction is as perfect as that of any Frenchman and his singing is notable for all that makes the bel canto school the goal for which all intelligent operatic singers strive, but which few, save a limited number of Italians, ever perfect. Mr. Jörn has mastered the singing art like the best of the Latins. Then his histrionic ability equals his superb vocal equipment.

MANHATTAN OPERA HOUSE.

"Tales of Hoffmann," March 3.

Dalmores, Renaud, Glibert, Doria, Mariska-Aldrich, Espinasse, Trentini, Zeppilli. Conductor, Campanini.

"Otello," March 5.

Labia, Doria, Zenatello, Sanmarco, Crabbe, De Seguro. Conductor, Campanini.

"Louise," March 6 (Matinee).

Garden, Doria, Dalmores, Glibert, etc. Conductor, Campanini.

"Juggler of Notre Dame," March 6.

Garden, Renaud, Dufranne, Valles, Crabbe, De Seguro, Vieuille. Conductor, Campanini.

"Rigoletto," March 8.

Tetrazzini, Ponzano, Severina, Laurio, Constantino, Renaud, Arimondi, Glibert, Fossetta, Reschiglian, Venturini. Conductor, Campanini.

Another repetition of this wonderful opera with the "Star" cast, succeeded in attracting another huge audience. There were as many standees as the law allows and there were times when it seemed as if a few more than the law allows had fought their way into the opera house. The performance merits all the enthusiasm that the public has bestowed upon it. When Melba was in this country she requested that Constantino be assigned to sing the role of the Duke on the night when the Australian diva was cast in the part of Gilda. It was a proper selection, for of all tenors he is eminently suited for the part. Constantino sings the music divinely and in action, detail of costume and general features, his performances have never been surpassed on a local stage. Monday night the great tenor was in particularly good voice and the abandon

and beauty of his singing at once evoked storms of applause. "La donna e mobile," one of the airs that has made "Rigoletto" an immortal work, was redemanded. At this hour there is not much time to go into all the fine points of the presentation. Renaud, as the Jester, proved himself again an artist of greatest dramatic skill. His impersonation has never been equalled in the memory of the one who wrote this brief report. Tetrazzini as the pathetic Gilda sang beautifully. Another strong word must be spoken and that is for Arimondi in the role of Sparafucile. Here was no stilted, commonplace villain, but a master-



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BERNICE DE PASQUALI.

hand who lifted the character to a high plane of realism, and then, too, it must be remembered that Arimondi's voice is a deep great basso, not a bass baritone. What a Sarastro he would make. It was midnight when the frantic audience was still calling out for Tetrazzini, Constantino, Renaud and Arimondi.

Bispham in El Paso.

EL PASO, TEXAS, March 3, 1909.

David Bispham gave a concert before a crowded house at the El Paso Theater last night. The baritone presented an interesting program and was praised for his artistic singing.

The El Paso Choral Society has been incorporated with a capital of \$50,000, for the purpose of bringing artists and orchestras of renown to El Paso.

The El Paso Choral Club, numbering 100 voices, will give Mendelssohn's "Elijah" next month. T. E. S.

Maconda to Assist Leo Tecktonius.

Charlotte Maconda, whose New York appearances are too few, will assist the pianist, Leo Tecktonius, at the recital Mr. Tecktonius will give in the ball room of the Hotel Plaza Tuesday evening, March 23.

METROPOLITAN OPERA HOUSE CONCERT.

Ossip Gabrilowitsch, the Russian pianist, and three of the American singers in the company—Bernice de Pasquali, Riccardo Martin and Léon Rains—were the soloists at the regular concert at the Metropolitan Opera House Sunday night. Gabrilowitsch played the Tchaikowsky concerto in B flat minor (not D major, as printed on the program and in the reports in the daily papers), and Liszt's "Hungarian Fantaisie." His beautiful tone and technical perfection once more revealed the fact that there are few greater pianists today than this unaffected young man. Tchaikowsky wrote three concertos, and of these musicians are familiar with but two, the one in G major and the popular one in B flat minor. The third is in the key of E flat. The one in G major has not the moving qualities of the B flat minor, and that must account for the reason why it is rarely performed. Gabrilowitsch played the last named with masterly insight. He aroused even greater enthusiasm in the Liszt number, and had to respond to nine recalls, but the music hungry—rather the Gabrilowitsch admirers—got no encore, for there is a rule forbidding "extras" at the Metropolitan.

Madame de Pasquali sang superbly the "Caro Nome," from "Rigoletto," and the "Waltz," by Vennano. Her trills and runs in the latter thrilled the audience and she was recalled five times. This prima donna sings the florid airs with more feeling and with greater intelligence than most coloratura singers show when they attempt music of this school. Her high tones were very clear and beautiful.

Mr. Rains was in excellent voice and sang, with genuine feeling and distinction, "Le Cor," by Flegier, and "Hear Me, Ye Winds and Waves," by Handel. His English diction in the last aria was cause for special congratulation. Grand opera in English at the Metropolitan seems to be still very far off, but in the meantime, let us have more songs and arias in English at the Sunday night concerts.

Benefit at Metropolitan.

A gala performance will be given at the Metropolitan Opera House on Saturday evening, March 20, for the benefit of the pension and endowment fund of the Metropolitan Opera Company. The program will begin with the third act of "La Bohème," which will be sung by Alda and L'Huillier and Grassi and Amato, with Mr. Spetrino as the conductor. The ballet from "The Bartered Bride" will follow, and it will be danced by Ottokar Bartik, Toriani and the corps of Bohemian dancers. Mahler will conduct. The last scene from the third act of "Die Meistersinger" will come next, with a cast that will include Sparkes and Mattfeld and Jörn, Soomer, Goritz, Hinckley, Reiss, Mühlmann, Bayer, Delwary, Sundermann, Koch, Schubert, Triebner, Loetzsch, Waterous, and Mr. Hertz conducting. The second act of "Le Nozze di Figaro" will be given with Gadski, Farrar, de Pasquali and Mattfeld and Scotti, Didur, Paterna, Ananian, Reiss, Tecchi and under the musical direction of Mahler. The third act of "Aida" will be heard with Destinn and Homer, and Caruso, Amato, Didur in the leading roles and Toscanini as the conductor. The program will end with the fourth act of "Il Trovatore," which will be sung by Kaschowska and Homer and Martin and Campanari.

Tina Lerner's Pittsburgh Triumph.

J. E. Francke, manager of Tina Lerner, the Russian pianist, received the following telegram from the manager of the Pittsburgh Orchestra relative to this artist's appearance with that organization last Friday and Saturday in Pittsburgh: "Tina Lerner phenomenal success. Friday, two encores. Saturday, five."

Prof. Carl Heyse, of the Hoch Conservatory, at Frankfurt, has been invited to give a series of organ concerts in Barcelona.

BONCI AND DE PASQUALI CONQUER BROOKLYN.

SUPERB PERFORMANCE OF "TRAVIATA" BY METROPOLITAN COMPANY.

Alessandro Bonci and Bernice de Pasquali made their initial appearance before a Brooklyn audience last Friday evening, March 5, in "La Traviata," this having been the eleventh of the subscription opera performances being given this season in the Opera House of the Brooklyn Academy of Music by the Metropolitan Opera Company. Friday evening's cast was:

| | |
|-------------------------|-------------------|
| Violetta | De Pasquali |
| Annina | Mattfeld |
| Flora Bervoise | Von Niessen-Stone |
| Alfredo | Bonci |
| Georgio Germont | Amato |
| Barone Douphol | Bozzano |
| Dottore Grenvil | Ananian |
| Marchese d'Obigny | Tretti |
| Gastone | Bada |

Conductor, Spretino.

The demonstrative scenes of enthusiasm manifested on the part of the brilliant audience that taxed to standing room the magnificent Opera House of the Brooklyn Academy, made it evident that Bonci and De Pasquali had charged Brooklyn's proverbial conservatism with an electro-musical current that swept asunder all barriers of a chilly or non-receptive nature. Indeed, the warmth of the artistry of the great tenor and soprano completely thawed out every semblance of indifference among the auditors, who, from the lingering refrain of "Libiamo, libiamo" to the finale, "Prendi, quest è l'immagine de' miei," punctuated the performance with outbursts of applause and bravos that testified most eloquently to the fact that musical Brooklyn had unconditionally surrendered to a wonderful tenor and a likewise soprano—Bonci and De Pasquali.

It was the writer's first visit to a grand opera performance in the big borough across the river, and the impression gained last Friday evening was a decidedly favorable one, the whole scheme showing a pronounced taste for the best in operatic effort, while the theater itself is too beautiful to describe here. Add to that a cultured and discriminating audience resplendent in fashion's most exacting, yet dignified creations and effects, and then the reader may form at least an intelligent idea of the value attaching to an artistic triumph in Brooklyn and what an asset it is to anybody before the public to be able to count that city in his or her list of conquered fields. Fortunate Alessandro Bonci and Bernice de Pasquali!

And yet there is nothing at all surprising about the Brooklyn ovation tendered these two artists, when the fact is considered that the very force of their finished performances simply compels recognition everywhere. Brooklyn has only done what New York, Philadelphia, Baltimore and other cities have done; in fact the same intelligence prevails throughout the whole musical arena, and thus legitimate claims must be recognized anywhere and everywhere.

Bonci was a noble and manly Alfredo, and his histrionic talents have a wide zone of expression in "Traviata." He makes a tender lover, and his beautifully schooled tenor voice is a glorious medium through which to convey the various moods demanded by any character he elects to essay. This tenor forms his tones as a violinist does, every detail being brought out with consummate skill. Quite apropos it is to state that Bonci is the possessor of a cameo-like voice, so clearcut and pure is this melodic organ throughout its entire register. Bonci is not alone a singer; he is a thinker and a student, which explains why he holds so exalted a position in the grand opera and musical world of today.

The atmosphere of the Opera House in the Brooklyn Academy of Music was surcharged with expectancy on Friday evening, and when Signor Bonci, as Alfredo, began the familiar strains of the waltz drinking song, "Libiamo, libiamo," the audience relaxed and sat back satisfied that a series of rare treats had begun for the night, and at the conclusion of the second verse sung by Violetta (De Pasquali), a storm of applause greeted the tenor and soprano. Bonci, in the second act, was great in the tenor aria, "Dè miei bollenti," into which he poured the uncton of joy and light heartedness that brought down upon him the thunderous plaudits of a delighted audience. In marked contrast was his rendition in the same act, of "O mio rimorso," which Bonci filled with the spirit of pathos and shame supposed to be depicted in this aria. In the powerfully dramatic aria, "Ogni suo aver," Bonci rose to great heights of vocal and histrionic powers, and again was he the recipient of merited applause of a noisy character. Supreme tenderness was voiced in the finale duet with Violetta, "Parigi o cara," and the velvety quality of Bonci's voice blended perfectly with the coloratura voice of De Pasquali. "Traviata" proved the proper vehicle for Bonci's Brooklyn debut.

Bernice de Pasquali is regal in appearance and she was

a captivating and charming Violetta. This artist has been associated with the Metropolitan Opera Company for two months, but during that brief period she has thoroughly ingratiated herself into the admiration and affections of the Metropolitan Opera House subscribers and the public. Madame de Pasquali is an American—yes, she claims Boston as her native city—and her position with the Metropolitan forces is that of successor to Madame Sembrich. The Musical Courier already has told of De Pasquali's European, Mexican and Havana triumphs as well as her American conquests, and now it is an additional pleasure for this paper to chronicle her Brooklyn debut. Madame de Pasquali resembles to some degree Adelina Patti as the latter looked in her prime, and the vocal artistry of the American singer is a joy, indeed. Within a few short weeks she has become a reigning operatic favorite in New York, and her phenomenal success is due to a voice of rare beauty and sweetness, fine stage training and a charming character, besides. In the grand scene, "Ah, fors'è lui," wherein Violetta expresses her love for Alfredo (first act), and in the "Sempre libera deggio," De Pasquali "carried the house by storm," to use a popular phrase. In the second act in the duet with Germont, "Dite alla giovine," she revealed all the tenderness of a



ALESSANDRO BONCI.

gentle woman, and the acting right here demonstrated De Pasquali's versatility in a pronounced manner. The climax of the performance centered around the scene in the third act where Alfredo (Bonci) denounced Violetta, throwing her picture at the mortified girl's feet. A most pathetic expression covered Violetta's countenance as she sobbed out "Alfredo, Alfredo, di questo Cuore," and a rare exhibition of superb acting was vouchsafed the critical Brooklyn opera patrons.

To dwell in detail on the attainments of Madame de Pasquali would practically mean to run the gamut of superlatives, for her artistry has so many phases that a reviewer scarcely knows just where to begin. She is a lyric, coloratura and dramatic soprano combined, and she sings with equal ease Violetta in "Traviata," Nedda in "I Pagliacci," Mimi in "La Bohème," Susanna in "Le Nozze di Figaro," Marguerite in "Faust"; in fact Madame de Pasquali's repertory is remarkable, including, as it does, all of the important lyric and coloratura roles.

Returning to De Pasquali's Brooklyn triumph, her work in the last act was very fine. The death-bed aria, "Addio! del passato," was sung so that it went straight to the hearts of her auditors, and in the finale, "Prendi, quest è l'immagine de' miei" she wholly sustained the lofty standard set by her throughout the exacting demands of "La Traviata." Madame de Pasquali will ever be hailed with joy in Brooklyn, which now worships at her shrine.

Amato gave a masterly singing and well acted performance of Germont, father of Alfredo. This great baritone was in fact one of the genuine features of the opera, although the role of Germont is not conducive to the best results on the part of baritones. It lacks action and verve, but Amato managed to invest the part with considerable force and was accorded hearty applause for his conscientious efforts.

Matja von Niessen-Stone, as Flora, was effective, and all that fell to her lot was done in an entirely satisfactory way. The role of Flora gives a contralto comparatively

little to do, but Madame von Niessen-Stone showed herself to be the possessor of a fine contralto voice, which gives much pleasure, and she brought out of her rather minor portion of the opera all that was possible.

The cast was well balanced and efficient, and Conductor Spretino did excellent work, and was obliged to appear on the stage hand in hand with the singers at the conclusion of the third act.

Bonci and De Pasquali had fully twenty curtain-calls during the evening, and this in conservative Brooklyn, too. Their debut was a tremendous triumph, and the event has gone down in the annals of Brooklyn opera history.

MUSICAL ECHOES FROM DUBUQUE.

Dubuque, Ia., March 4, 1909.

Agatha Scott, the pianist, gave a recital Saturday evening, February 27, at Academy Hall. Her playing is remarkable for technical finish and excellence of style.

Father Dress, director of St. Raphael's Cathedral Choir, has been especially hard at work rehearsing his chorus choir for the Easter services.

The May Festival is again an assured fact and the Dubuque Choral Society is practicing faithfully to make a successful musical feast for the music lovers.

Olive Wheat, soprano, has returned to her home from Pittsburgh, where she has been for the past few years. She is taking a limited number of pupils and is pleasing Dubuque audiences with her charming voice.

Kathryn Roberts, contralto, a young singer, has returned from a concert tour and will remain here until next season.

Marjorie Rose, soprano, who returned from Europe a few weeks ago prepared to make her debut, was married in Chicago last week.

Elsa Deming and Eleanor Connolly, sopranos, assisted by Mary Riley, pianist, give a morning musicale in the Heustis studio Wednesday, March 10.

The Friday Music Club is giving varied programs to the music lovers and promises a manuscript concert for March 5. Very nearly all the compositions are "home talent productions."

BERTHA LINCOLN HEUSTIS.

Brandes' Prediction of Wullner Fulfilled.

Friedrich Brandes, Max Reger's successor at the Leipzig University, and formerly a critic of the Dresden Anzeiger, wrote the following as far back as April, 1902, after hearing a Wullner recital in the hall of the Musenhau, in Dresden:

When Dr. Wullner appeared for the first time in Dresden as a concert singer four years ago we could in this column predict that it would not be long before he would gain general recognition. The few intervening years have advanced his reputation really so greatly that one may now speak even of box office successes. There never was any doubt about the artistic success.

Last night the recital proved anew that the highly talented artist may be regarded as a model exponent of vocal discipline and training.

Like all great artists, Wullner's fullest powers are those of his own personality, a personality which is so powerful that one really forgets that he is singing and declaiming. Who after hearing him does not realize that all the "pleasant and agreeable" music produced to entertain is really senseless and cannot prompt or suggest deeper thought?

You may call Ludwig Wullner a singer or not a singer, just as you please. He is infinitely more; he is a priest of our Holy German art, which is fortunate to be placed in the care of such a devoted and sincere adherent.

Change in Hauser Program.

Isabel Hauser has made one change in the program for her concert at the Waldorf-Astoria, Tuesday evening, March 23. Instead of the Mendelssohn "Capriccio Brillante," Miss Hauser and Henry Levey will play Saint-Saëns' "Algerian" suite for two pianos. The remainder of the program includes Richard Strauss' sonata for piano and cello, op. 6, which will be played by Miss Hauser and Anatole Brenstein; impromptu (for piano) by Grondahl; polonaise in E minor, MacDowell, and numbers for cello, by Faure and Piatti.

Prima Donna Prospects.

"I'm sure my daughter is going to make a great singer some day."

"Is that so?"

"Yes, she's always quarreling with her mother, who tells me it is absolutely impossible to manage her."—Detroit Free Press.

Vivian Chartes, Lamond, Rudolph Ganz, Harold Bauer, Stefi Geyer, the Flonzaley Quartet, Hugo Becker Quartet, are some of those who have been heard in Zürich during the season.



New York, March 8, 1909.

Marie Cross Newhaus gave a Sunday evening musicale at her handsome suite in the St. Marc, 434 Fifth avenue, March 7, which saw gathered people prominent in various walks of life, who heard much good music, well performed by professional friends and pupils. Eugene Bernstein opened the program with Glinka's "Alouette," followed by Elizabeth Boyd, whose clear and high soprano voice sounded especially well in an aria from Duvernoy's "Elaine." Reinald Werrenrath's range and powers of expression grow finely. John Heath, pianist, played a romance by Laszio, and Maurice Nitke, blessed with an artist-soul which flows through fingers and bow arm of his violin, played various andante movements and MacDowell's "To a Wild Rose" with beautiful tone and expression. Small wonder that Admiral Evans was moved to write Nitke of his enjoyment of his playing! Dr. Franklin Lawson, notwithstanding the strain of three church services, one of which was "The Redemption," sang with easy grace a French song and with expression the "I Pagliacci" air for tenor. Guy Maingy sang some original songs to his own piano accompaniment, with tender expression and clear enunciation. Mrs. Ruggles and Malcolm Maynier furnished the accompaniments, and among the invited guests were:

Mr. and Mrs. Charles L. Sicard, Mr. and Mrs. Dudley Van Holland, Mr. and Mrs. William H. Amerman, Mr. and Mrs. Robert E. Cartwright, Mr. and Mrs. Henri L. Gargan, Mr. and Mrs. F. M. Clute, Mrs. William R. Chapman, Mr. and Mrs. J. N. Shaw, Mr. and Mrs. H. C. Hallenbeck, Mrs. Charles Tollner, Mr. and Mrs. George Laurie, Mr. and Mrs. Charles Drake, Gertrude Baumgarten, Mrs. Alfred Kingston, Mrs. Campbell Chappotin, Florence Gildersleeve, Mr. and Mrs. John H. Griesel, Helen Barrett, Ella Sammons, Mrs. H. Burnley, Mr. and Mrs. Charles D. Reynolds, Rufus K. Schultz, Guy Maingy, Mr. and Mrs. Selnow, Mr. and Mrs. John N. Derby, Mr. and Mrs. Clifford Wiley, Maurice Nitke, Elizabeth Ruggles, James Stanley, Reinald Werrenrath, John Heath, Florence Hinkle, Elizabeth Boyd, Joseph Edgar, Mr. and Mrs. Chesboro, Mr. and Mrs. F. W. Riesberg, Mr. and Mrs. George W. Newton, Mr. and Mrs. George C. Pratt, Mr. and Mrs. J. E. Hasler, Mr. and Mrs. R. Deeves, Mr. and Mrs. Mace Moulton, Mr. and Mrs. D. Riordan, Mrs. Minerva Welch, Mr. and Mrs. William Clark.

The last of the Lambord-Waterhouse Strauss chamber music evenings gave pleasure, especially to such as had never before heard an entire Strauss evening. Two string quartets were played, op. 2 and op. 13, the latter with piano, and three songs, "Blauwe Sommer," "Wenn" and "Weisser Jasmin," exquisitely sung by Mr. Waterhouse, tenor, who got an encore. Others associated in the performance were Franz Kaltenborn, Edward Manning, Max Barr, Max Droge and Benjamin Lambord.

Dr. Gerrit Smith, organist of the South Church, gave a recital there last week, playing works by Schumann, Bach, Bartlett, Chopin, Nevin, Rousseau, Rheinberger, and his own, "On the Heights." Dr. Franklin Lawson, tenor, assisted, singing, "Lend Me Thine Aid," Gounod, and "The Soft Southern Breeze," Barnby.

Francis Motley sang the solo bass part in "The Messiah" at Middletown, N. Y., March 2, the other soloists being Florence Hinkle, Adah C. Hussey, Reed Miller, and the conductor, Rev. Robert Bruce Clark. A chorus of 150 singers, from Middletown, Port Jervis and Goshen, was the backbone of the affair. The Times says that Mr. Motley "sang the bass parts acceptably, accomplishing difficult runs without apparent effort." March 26 he will sing the bass solos in "Paradise Lost," by Dubois, to be given by the Catholic Oratorio Society at Carnegie Hall.

The music committee of the Central Baptist Church, Messrs. Mott and Parsons, tendered the choir a social March 3, when there was singing by Marie Kreuder, soprano; Dorothy O'Brien, alto; Leopold Leer, tenor, and

Edmund C. Dippel, bass. A number of interesting games were played, followed by distribution of prizes and refreshments. It was voted a notable success. F. W. Riesberg, organist of the church, can utilize the services of one more alto singer.

Margaret Keyes was soloist at the last concert of the Guido Chorus, of Buffalo, and the Times refers to her as "Having warmed the hearts of all her hearers." She is a Buffalo favorite, having sung there with Caruso, and again with the Orpheus Society, and has been engaged for the May Festival. The paper says she was in beautiful voice, and sang with accustomed warmth of temperament, feeling, and had three encores.

Clara E. Thoms, of Buffalo, will soon visit the metropolis to bring to notice her artist pupil, George A. McGarry, who last week spent some days singing in Erie, Pa., in the large Roman Catholic Cathedral last of all. Mrs. Thoms has connections here which assure him some important appearances before clubs and societies.

Lella Parr, contralto, of Terre Haute, has been spending some months in New York, studying with the Toedts. She has been in charge of the music in the State Normal School of that city, and a recent hearing disclosed her as one possessing a fine voice and musical nature. Platon Brounoff has engaged her for a concert.

George Bornhaupt, violoncellist, gives special attention to teaching the instrument, and has several promising pupils. Himself a pupil of leading cellists of Europe, and of Leo Schulz, of New York, he is experienced and capable as solo and ensemble player.

Hans Letz, violinist, a brother-in-law of His Excellency Dernburg, Colonial Minister of Germany, member of the Symphony Orchestra, of New York, will assist in the performance of Bach's "Doppelconcert" in Princeton, March 12. He played recently at the Edgar villa, Tuxedo, and at the Thalmann residence, East Fifty-ninth street. Next month he will play in Orange, Newark, Montclair and Plainfield. He was recently tendered the post of concert master of a symphony orchestra, but could not accept because of previous contracts.

Wesley Weyman, now in Vienna, is studying with Leschetizky, and in the spring is to make a tour of Turkey, Greece and the Balkan provinces. His annual recitals at Mendelssohn Hall are remembered, always having something unusual on the programs; a Liszt recital is particularly recalled.

Sullivan's "The Prodigal Son" was given by Warren R. Hedden's choir, with organ and orchestral instruments, at the Church of the Incarnation Sunday afternoon.

Alexander MacFadyen's song, "Love Is the Wind," was sung by Miss Wainwright at a musicale given at the Harry Payne Whitney residence last week, and also by Ross David, tenor, at a concert at the Plaza Hotel.

Gottfried Federlein's second recital on the organ at the Church of the Resurrection, Seventy-fourth street and Park avenue, tonight, March 10, at 8 o'clock, has on the program the Bach A minor prelude and fugue, excerpts from "Tannhäuser" and Thiele's "Chromatic Fantaisie."

Arthur Hyde, organist of St. Bartholomew's Church, Madison avenue and Forty-fourth street, announces a recital by the choir, March 11, at 8:15 p. m., John Spargur, violinist, and Heinrich Schuetz, harpist, assisting.

At the Empire Theater Friday afternoon, March 12, the American Academy of Dramatic Arts will present for its final matinee the powerful four act drama, "The War of Souls," from the French of Paul Hyacinthe Loyson, son of Père Hyacinthe. This play, which created much discussion upon its presentation in Paris, will be given for the first time in this country. A one act comedy, "Monsieur E. B.," by Albert Perrinet and Andre Maurevert, will precede "The War of Souls."

Carlos N. Sanchez issued invitations for a studio musicale, 2 West Sixteenth street, for Tuesday evening, March 9.

J. Hallett Gilberté and Mrs. Gilberté have bidden friends to meet Edmund Breesse, Hotel Flanders, March 11, 4 to 6 p. m.

The fifth in the series of chamber concerts by the People's Symphony Auxiliary Club took place in the large hall of the Cooper Union Friday evening, March 5. The Kaufman Quartet played the Beethoven quartet in G major, op. 18, No. 2, and Laeta Hartley, pianist, united with three of the members in the performance of the Dvorák quartet in A major, op. 81. The first vio-

linist assisted at the piano by Miss Vojacek, played the Wieniawski "Faust" fantasia. The last concert in the series will be given in the same hall Friday evening, April 9, by the Flonzaley Quartet. This will be the program:

Quartet, op. 76, No. 5.....Haydn
Quartet, op. 41, No. 3.....Schumann
Group of violin soli.

Alfred Pochon.

Romance.....Sinding
Danse Espagnol.....Sarasate

The Hahn Quartet, of Philadelphia, assisted by Marguerite Dunlap, appeared at a musicale at August Franzen's studio in the Gainsborough, 222 Central Park West, Sunday afternoon of this week.

Gustav L. Becker made an address on "The Practical and the Ideal," at his last lecture musical in the Becker studios, Saturday afternoon, March 6. He also read a letter from Constantin von Sternberg on "Russian Music." The Becker pupils gave some very interesting numbers, including works written for two pianos. The players were: Lila Brown, Geraldine Wagner, Alice DeLisle, Agnes Kirby, Louise Kirby, Malvina A. Herr, Elsa Tannert and Georgia Pearsall. John C. Dempsey, basso, assisted the pianists.

Adele Katz, the young pupil of Virgil Gordon, gave a recital at the Virgil Gordon Piano School, 15 East Thirty-first street, Thursday evening of last week, assisted by Herbert Katz, violinist. Miss Katz played the Beethoven sonata, op. 27, No. 1; "Capriccio," Scarlatti; nocturne (for left hand), Scriabine; "Nightingale," Liszt; "Mazurka," Liszt; "Valse Caprice," Rubinstein; prelude, Chopin; "Marche Mignonne," Poldini; "Fourteenth Rhapsody," Liszt. Her playing was extremely well balanced and contained moments of rare charm. Miss Katz is rapidly developing into an artist of promise, notwithstanding her extreme youth. Master Katz, a pupil of Frank Woelber, played numbers by Pierre and Wieniawski.

American Guild of Organists Examination.

The annual examinations of the American Guild of Organists for membership as Fellows or Associates Members will be held at the Fifth Avenue Presbyterian Church, Fifty-fifth street and Fifth avenue, on Wednesday, May 26; also, on the same day, for the Associate Degree only, in Philadelphia, Boston, Pittsburgh, Chicago, Syracuse, Detroit, San Francisco, Memphis, Tenn.; Norfolk, Va.; Beloit College, Beloit, Wis.; Cleveland, Ohio; Montreal, Canada, and New Orleans, La.

In view of the fact that at previous examinations the ability shown in organ playing by candidates for the Associateship has sometimes been out of proportion to their preparation in other subjects, the committee this year has decided upon a plan which may result in a more thorough preparation on all the required subjects.

To assist this purpose a list of organ compositions is given. Candidates can make their own selection, but must be prepared to play any three of the Bach and two of the modern works.

Candidates for the Associate Degree must be prepared to pass an examination in musical history.

Fellows, in addition to former requirements, must be prepared to read at sight a short passage, using soprano, alto and tenor C clefs.

Orchestration is made obligatory instead of optional, and it will be made essential for Fellows to pass in counterpoint as well as in organ playing.

Those desiring to take the examinations should write to Frank L. Sealy, chairman, 7 West Fifty-fifth street, New York City.

Flonzaley Quartet to Give a Preliminary Concert.

In order to help their subscribers thoroughly appreciate and enjoy the Hugo Wolf Quartet in D minor, which is to be a feature of the Mendelssohn Hall concert Tuesday evening, March 16, the Flonzaley Quartet will give a special invitation performance of this unfamiliar and extremely difficult work at the Waldorf apartments on the afternoon of Monday, March 15. The performance will be preceded by a brief explanatory talk regarding Wolf's masterpiece by Daniel Gregory Mason. The Wolf Quartet presents problems which not even the ear of the trained musician can solve fully at first hearing. For this reason the Flonzaleys offer this opportunity of hearing twice a composition to which they have devoted years of study and preparation.

Jomelli Recital Postponed to March 26.

Owing to engagements in the West, Madame Jomelli has been compelled to postpone her New York recital (Mendelssohn Hall) from March 10 to March 26. She will sing in Canton, Ohio, on the 9th or the 10th. Then she is to have a short tour, which will include concerts in St. Paul, Rockford, Milwaukee, Pittsburgh (second appearance this season), and Toronto, Canada.



[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
PARIS, February 22, 1909.

The programs of the Conservatoire concerts, which, since the advent of M. Messager as director have been running along in an indifferent and rather conventional sort of manner, are beginning to assume some sign of life and attention judging from yesterday's list of music performed at that institution. The announcement for yesterday's concert included a "Capriccio Espagnol," by Rimsky-Korsakoff, and the "Roméo et Juliette" music of Berlioz—reminding one of a Châtelet Théâtre program, except that Mozart led the way with his sprightly overture to the "Marriage of Figaro."

At the Salle Gaveau M. Chevillard, with his superb Lamoureux Orchestra and a list of vocal talent drawn from the Opéra, presented his auditors with a sceneless rendition of Wagner's "L'Or du Rhin." The list of singers was headed by that old standby of the Paris Opéra, M. Ernest van Dyck, who seems ever ready and always welcome. Why go to the expense of costly opera performances with costumes, decorations and scenic effects, if the public will accept a simplified form and pay for it? Here is a scheme—a dilemma's escape, perhaps—for the Opéra directors MM. Messager and Broussan to ponder over, and present to the dissatisfied opera shareholders at their next meeting on the 26th inst.

M. Colonne, at the Châtelet Théâtre, remained true to Berlioz and repeated the "Damnation of Faust" by that composer.

Opera performances for this week will be: Grand Opéra—Monday, "Armide"; Wednesday, "Faust"; Friday, "Monna Vanna," "Javotte" (ballet); Saturday, "Sigurd." Opéra Comique—Monday (matinee), "Orphée" (soirée), "Louise"; Tuesday (matinee), "Sapho" (soirée), "Carmen"; Wednesday, "Pelléas et Mélisande"; Thursday, "Werther"; Friday, "Sapho"; Saturday, "Carmen." At the Gaité Lyrique—Monday, "Paul et Virginie"; Tuesday (matinee), "La Dame Blanche" (soirée), "Hernani"; Wednesday, "Lakmé"; Thursday, "Le Barbier de Séville" (with Madame Galvani as Rosine); Friday, "Lakmé"; Saturday, "La Dame Blanche"; Sunday (matinee),

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"Lakmé" (soirée), "La Vivandière." This afternoon, and the other open matinees not claimed for opera performances at the Gaité, will be occupied by Isadora Duncan and her dancing children. At the Trion-Lyrique the first half of the week, afternoon and evening (Mardi Gras), will be taken up with light opera; Saturday, "Le Barbier de Séville," and Sunday, "Guillaume Tell."

With his "Old Eagle" notions about theatrical music, and opera without study or learning, Raoul Gunsbourg, manager of the Monte Carlo Opéra, has played himself into newspaper notoriety. Here is the "Eagle" he resembles according to the imagination and talent of Sem in the Paris Figaro. Aided in great, or greater measure, by M. Léon Jehin, the operatic conductor of his theater, M. Gunsbourg has brought out "Le Vieil Aigle"—and this "old bird" is said to be tuneful and not "half bad," according to the Paris critics who journeyed to Monte Carlo, there to be entertained by Raoul Gunsbourg.

This same little Opéra House of Monte Carlo has been the scene of two other new works during the last few days. On the 16th inst. M. Gunsbourg produced both operas in a successful manner. "Naristé," by Ph. Belenot, is written on the text furnished by Alban de Polhes, and is said to be melodious and well constructed, elegant, facile and lightly orchestrated, by an excellent musician. Bessie



UNCLE EDWARD—"WHAT A CHARMING CHAP HE'D MAKE IF HE WOULD ONLY DROP POLITICS!"
(From Le Rire, Paris.)

Abbott appeared in the title rôle of Naristé, and others in the cast were: Marguerite d'Elty, Madame Girard, MM. Swolfs, Chalmrin, Philippon and Marvini. The other novelty, "Le Cobzar," is based on a Roumanian drama by Hélène Vacaresco, with music by Gabrielle Ferrari (a well known song writer in Paris) and Paul Millet. In this score Madame Ferrari has been able to maintain her ideas of the "characteristic" in a nation's songs and has introduced some popular tunes or melodies. A "cobzar" seems to be a sort of troubadour, judging from the poem, which tells of movement and color. The name-role was sung by M. Altchewsky, finely seconded by Marguerite Carré. Madames de Kowska, Liéry, and M. Gilly were others in the cast. M. Gunsbourg is praised for his care and perfection of detail in mounting these operas, and M. Jehin receives much credit and applause for his able conductorship of the same.

Signor Mascagni is reported to have nearly finished a

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new opera, entitled "Isabeau," the libretto being written by Signor Illica. The opera may first be given at the Carlo Felice Theater, in Genoa. The story concerns Isabeau, the daughter of a king, who insists upon her marriage at once, as he has no male issue. A number of princes seek her hand, but she prefers a falconer named Folco, who comes to be her page. In his rage, the King demands that she traverse the streets naked, prohibiting all to look upon her under penalty of death. Folco becomes the Peeping Tom, and is sentenced to have his eyes torn out. Isabeau attempts, too late, to save him, and when the torture has been inflicted she implores his forgiveness and declares her love.

The following advertisement in a large London daily struck me as being funny and may interest some readers who play the piano in a forte manner: "Pianist.—Wanted, youth, fifteen to twenty, as pianist under bandmaster in stationary ship. Football player preferred. Address, etc."

DELMA-HEIDE.

Maria E. Orthen Heard in Two Concerts.

Maria E. Orthen, the soprano, was one of the artists heard at the concert given by the Ladies' Auxiliary of St. Mark's Hospital at the Waldorf-Astoria, Tuesday afternoon of last week. Miss Orthen's numbers were: "My Mother Bids Me Bind My Hair," Haydn; "Phyllis Has Such Charming Graces," Young; "With a Water Lily," Grieg. Miss Orthen sang two groups of German lieder at the concert of the Deutscher Club in Hoboken Saturday evening, March 6. These songs included: "Der Lindenbaum," Schubert; "Auf dem Wasser zu Singen," Schubert; "Es Muss Was Wunderbares Sein," Liszt; "Wiegenlied," Humperdinck; "Flüder," Reger; "Lied der Glawaze," Weingartner; "Klinge mein Pandero," Jensen.

Professor Brode led the eighth symphony (C minor) by Bruckner, at a recent Königsberg concert. The performance lasted over an hour in spite of liberal cuts made in the score.

"Quo Vadis," an opera by Nougues, was given in Nice and pleased the public greatly.

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MOSCOW MUSICAL MONOGRAPHS.

ONBAYTE 65, DENESENITJ,
Moscow, Russia, February 24, 1909.

This is not the first time that Jan Kubelik, the great violinist, has visited our town. His initial appearance here a few years ago has not yet been forgotten, so as soon as his concerts were announced this season, all lovers of music hurried to get tickets. Weeks before his arrival all seats were sold out. He gave two concerts, on February 8 and 13, and then came the third on February 16, a farewell to the Moscow audiences, which had so enthusiastically received and applauded him. His concerts took place in the large Hall of the Nobility, where in his time Anton Rubinstein gave his great piano recitals, and where other illustrious artists have appeared and appear nowadays to audiences numbering thousands. It is a magnificent hall, with great white columns, is brilliantly lighted and has good acoustics. The Hall of the Nobility was erected by the Empress Catharine II more than a century ago, and stands as an eloquent proof of this remarkable time in the history of Russia.

The recitals of Kubelik were in all respects brilliant and of great musical interest. He was enthusiastically admired, for he played with all that artistic skill and tremendous technic which has so astonished the world elsewhere. His programs offered all the best music for violin, and as the player was in magnificent form, his success took on the nature of a series of ovations. The concerts were well managed by Mr. Trnyak, a clever, experienced manager in this line, who arranges everything in the best way for those artists who come to give concerts in Moscow.

The latest news from Tasnaja-Poljana, the estate of the venerable and adored Count Leo Tolstoy, the great writer and thinker, is extremely cheerful; he is in his best health, working assiduously at his writing, taking long rides on horseback, in spite of the intense cold of the winter, and showing great interest in everything.

Music is the art Tolstoy prefers to all others for his entertainment in his leisure hours. Many artists, knowing this, go to Tasnaja-Poljana to pay a visit to Leo Tolstoy and by their performances give him the opportunity to hear good music. In January Wanda Landowska played her rich repertory of classical music to him. Tolstoy took great pleasure in listening to the compositions of French, German, English and Italian composers of the old, serious style. "It is exceedingly beautiful," were his own words, "and Wanda Landowska plays this music with independent originality." * Madame Philosophowa, a Russian concert singer with a beautiful soprano voice, spent several days in January at Tasnaja-Poljana, and in those hours, when Tolstoy wanted entertainment, offered him her beautiful singing. She was a pupil of Marchesi in Paris. Schubert's lieder, of which she is especially fond, seemed to delight the old man extremely, but the songs of the native composers also were listened to by him with great approval. Philosophowa has rare musical talent, and has won successes at Paris, France, Monte Carlo, St. Petersburg and Moscow, and wherever she has appeared. Tolstoy also likes our Moscow pianist, A. Goldenweiser, professor of the Moscow Conservatorium, a born artist with a fine, soulful touch, and a true comprehension and analysis of the

*Taken from the Moscow Journal *Russkaja-Slawa*.

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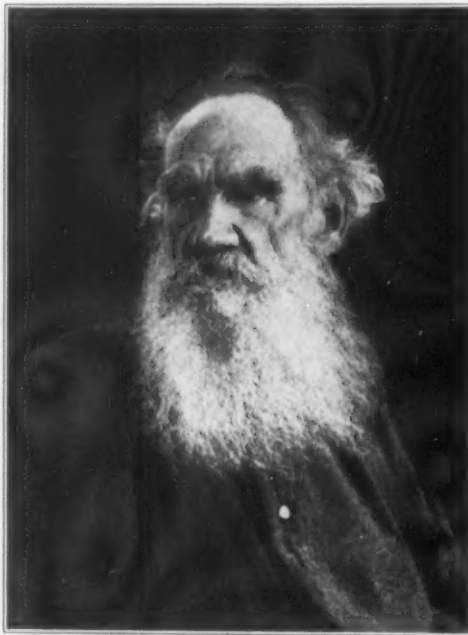
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Some of his pupils are: Emmy Destinn, Royal Opera, Berlin; Maria Labia, Comic Opera, Berlin; Theodore Bertram, Royal Chamber Singer, Berlin-Bayreuth; Anne Worill, Coloratura Singer, Comic Opera, Berlin; Desider Zador, Baritone, Comic Opera, Berlin, Prinzregenten Theater, Munich; Williard Andelin, Bassist, Royal Court Opera, Hanover; Alfred Baruttan, Heroic Tenor, Landes Theater, Prague, Royal Opera, Vienna; Desider Matray, Heroic Tenor, Royal Opera, Karlsruhe and Bayreuth; Emmi Teleky, Coloratura Singer, Royal Opera, Dresden and Vienna; Helene Hieser, First Altist, Royal Court Opera, Stuttgart; Wilma Kjaer, First Altist, Theater an der Wien; Leona Ney, Royal Comic Opera, Budapest.

BERLIN W., GERMANY, KURFÜRSTENSTRASSE 10

style and character of the pieces he performs. He gave a Chopin recital in January, in commemoration of the one hundredth anniversary of the birth of the Polish genius. The program was artistically performed throughout. Goldenweiser is a great favorite of Tolstoy, and he always listens with attention to his playing.

All the aforementioned artists were nothing daunted by a journey of several hours by rail, but went to Tasnaja-Poljana to give pleasure to the venerable writer. They found great satisfaction at the idea of bringing some relaxation and delight into the life of this illustrious man, who now lives only in the atmosphere of the highest intellectuality. Tolstoy encouraged the artists with good advice, and the great genius shed some of his radiance on them, who felt inspired to greater efforts in their work, and so were



COUNT LEO TOLSTOY.

fully rewarded for any inconvenience they had put themselves to.

ELLEN VON TIDEBÖHL.

German Conservatory of Music Pupils' Concert.

March 2 one of the periodical concerts by pupils studying at the New York German Conservatory of Music took place, the program containing piano, violin and vocal solos, and one ensemble number, a waltz by Chaminade for two pianos. As usual, College Hall, where the concerts are given, was filled to overflowing by those interested in the progress of the young pupils, all of whom received much applause. In the order of their appearance on the program, these participated: Lulu Mueller, Edna Wuestenhofer, Leona Foy, Mrs. F. Song, Minna Wessel, Kathryn Buehler, Carrie Hochmann, George C. Hriczko, Agnes Hardin, Pauline Strissof and Sadie Kossowsky. A glance at the program reveals such names as Beethoven,

Grieg, Mendelssohn, Sinding, Debussy, etc., thus showing that only the best is sung and played at this institution.

Hjalmar von Dameck's Concert.

Hjalmar von Dameck, the violinist, is an artist of high ideals. All that he does bears the stamp of a man who will die fighting for a principle. There is no dearth of chamber music concerts in New York, but the one given by Mr. von Dameck at Mendelssohn Hall Thursday night of last week, proved of extraordinary interest and importance. August Fraemcke and G. Kritzer were the assisting pianists. Edmund Foerstel, John Spargur and F. Lorenz-Smith were the assisting violinists; Joseph J. Kovarik and Ferdinand Schmidt, the violas, and William Ebann and Mr. von der Mehden, the cellists. These artists united in the following program:

Quartet in E flat major, op. 87 (For piano, violin, viola and 'cello)Dvorak
Played by Messrs. Fraemcke, Von Dameck, Kovarik and Ebann.
Suite in G minor, op. 71 (For two violins and piano).....Moszkowski
Played by Messrs. Von Dameck, Foerstel and Kritzer.
Octet in D major, op. 5 (For four violins, two violas and two 'cellos)Gliere
Played by Messrs. Von Dameck, Foerstel, Lorenz-Smith, Spargur, Kovarik, Schmidt, Ebann and Von der Mehden.

Of this music, the most familiar is the Dvorak quartet. The Moszkowski and Gliere works had the charm of novelty, and needless to state the performances were received with delight by a large and musical audience. Considering that these artists do not constitute a permanent organization, their playing was remarkably smooth. In spirit, the performances were on a plane of musicianship that is not often manifested at New York concerts. These are serious artists, who study with reverence the music for such an occasion as Mr. Von Dameck provided last week. The Moszkowski suite was light and pleasing in character, and the artists imparted the requisite deft touches to the performance. Gliere, who is a modern of moderns, has studied closely some of his older colleagues of the dramatic school; however, his octet reveals individuality. It is a most interesting work, strong and yet in no way over-labored. The only reason, perhaps, why such works are not played oftener is because it requires eight instead of four men to play them. When one thinks of a chamber concert one usually has in mind a string quartet, and possibly an assisting pianist.

After the performance of the Moszkowski suite, Mr. von Dameck was presented with a handsome wreath. The audience was very enthusiastic.

Austin in Newark.

Newark, N. J. heard Florence Austin, violinist, for the first time in years on March 3, when she was soloist with the Schubert Oratorio Society at Wallace Hall in that city. It was her first engagement of note since her return from her Western concert tour, and if the applause may be taken as an indication, she made as profound an impression on her Newark hearers as she did in the West, for she was obliged to bow her thanks several times after each number. She played the andante and finale from the Mendelssohn concerto, with orchestral accompaniment, for her first number, and for the second, a group, i. e., "Andante Sostenuto," op. 72, No. 2; "Song Without Words," No. 22, and "Spring Song" by the same composer and arranged by Ovide Musin.

Macmillen Re-engaged for Vienna.

Word has been received by cable by Haensel & Jones, the managers of Francis Macmillen, that Macmillen's success in Vienna was so great at his recent debut concert that a second appearance with orchestra has been arranged for March 16.

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35 Weymouth St.,
London, W., February 24, 1909.

The claim is so often made that the English are not a musical people that it has become almost a proverb. Yet a glance into the past shows that music festivals have been carried on for many years in different parts of the country. The one at Preston last week came after an interval of seven years, although for a little more than three centuries previously, they had celebrated a music festival there every twenty years; that is, since 1542. There is a record of a celebration having taken place in 1329, with meetings irregularly during the next two centuries, but since 1542 things have gone on regularly and satisfactorily. As at present constituted, the festival extends over one week, but previous to 1842 a month was given to the celebration. It is interesting to note that in 1762 Dr. Arne was one of the performers; while in 1802 "The Messiah," by Handel, was sung.

At the Preston festival of last week the usual competitions took place; the choir prize going to Blackpool. There were also competitions for local choirs, for children in ear tests and sight reading and for staff notation, the winners gaining seventy-six marks out of a possible eighty; also for violin and piano classes, etc. The children all came well out of the various tests. And now there will be another five years of preparation for the next festival.

Theodore Byard has been for a short tour in the provinces recently, singing, among other places, at Edinburgh, Manchester and Liverpool. His program included songs by Handel, Purcell, Scarlatti, Lully, Saint-Saëns, Strauss, Schumann, Elgar, Hatton, Gounod, Maud V. White, Roger Quilter and old Welsh, English, French and Irish airs. His singing of this varied program was universally praised, one of the Manchester critics saying: "The sympathetic timbre of his voice, added to a musicianly insight into the inner meaning of his songs, made his singing every enjoyable." From Liverpool one hears: "It was a tribute to his accomplishments that he sang as acceptably and intelligently in one group as in another. He vocalizes very artistically and throws much emotional feeling into his work." Mr. Byard's voice of pleasing and sympathetic

quality was particularly admired at Edinburgh, as well as his fine musicianly attainments and his expressive rendition of each song. At his own recital, in Bechstein Hall, on Monday afternoon, Mr. Byard was in good voice, and sang a program of great interest that gave opportunity for a large range of interpretation, and showed the versatility of this singer. The accompaniments were played by Richard Epstein, who, with Louis Zimmermann and Paul Ludwig (associated together as the New Trio), played the "Trio-Caprice" of Paul Juon for the first time in London.

At her second appearance in Birmingham the other day Elena Gerhardt emphasized the impression made by her first appearance, and the critic of the Post said: "The whole renderings were so harmonious and so rich in musical loveliness that criticism was impossible." The Gazette critic was equally complimentary: "Having regard to the modern origin of deeply studied, reverent interpretation, we think it reasonable to suggest that Miss Gerhardt is



ELENA GERHARDT.

the most artistic vocalist, and therefore the best vocalist, who ever appeared in Birmingham." After her own recital in London last week one of the writers for the Daily Telegraph said, among many other complimentary paragraphs: "For carrying her large audience on wings of song to the

highest heavens on Saturday afternoon, Elena Gerhardt not only earned lasting gratitude by the sheer beauty of her singing, but also caused one to forget many a profound depth into which one had fallen in the months before."

Elena Gerhardt was one of the soloists at Albert Hall last Sunday afternoon.

Horatio Connell was particularly successful in his singing of the numbers set down for him at the "Monteverde to Debussy" concert last week. He sang two songs by Monteverde most impressively, as well as some by Moussorgsky, these songs being considered the most interesting feature of the program. The nursery songs are dainty pieces that were sung with consummate art by Mr. Connell.

During the recent opera season at Covent Garden, some of the people in the audience who desired to follow the score of the opera being sung, carried pocket lamps, with which to read in the darkened auditorium. These lamps proved to be an annoyance to the singers, and their use was forbidden by the authorities. The Musical News has the following to say, and its words are those of wisdom:

The darkened auditorium is a nuisance not only at Covent Garden but at other theaters. Even if the upholders of it are correct in saying that the proper place to study scores is at home, this argument will not apply to the perusal of programs. Programs, which are charged for, in some cases, out of all proportion to their intrinsic value, are presumably meant to be used during performance, and it is absurd to suppose that people can commit a whole list of names of artists to memory before the curtain rises. The artists state that they are disconcerted by the light in front of them. Why more so than by those in the orchestra? Besides, is not the universal cry, "More light on Wagner?"

Thomas Beecham announces a second series of five symphony concerts to take place at Queen's Hall, the first one having been given on Monday evening. The others are to take place, one each month, in March, April, May and June. Interesting programs have been arranged, with one or more soloists for each concert. At the June concert there will be given the first performance in England of "A Mass of Life," by Frederick Delius, when the soloists will include Arthur Alexander and Charles W. Clarke. The initial concert of the Thomas Beecham Orchestra on Monday evening was the opening of the second series of orchestral concerts by Mr. Beecham and his players, the programs being devoted to modern music. Last year we were indebted to Mr. Beecham for the hearing of a number of new works not previously heard in London, and again this year comes the promise of other new compositions, with the fulfillment of that promise as far as the first concert is concerned. The new works given on Monday evening were "Seadrift," by Delius, which was a setting of Walt Whitman's poem, for baritone solo, chorus and orchestra. This was produced at the Sheffield Festival of 1908, but had not previously been performed in London. Frederic Austin was the soloist. The North Staffordshire District Choral Society provided the chorus part of the evening, and sang the unaccompanied "Tempest," by Cornelius. Berlioz's "Te Deum," for tenor, chorus, orchestra and organ, while not new, was splendidly sung, Arthur Alexander being the soloist. The novelty of the program was "In the Fen Country," by Vaughan-Williams, in which

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the orchestra had the opportunity of showing excellent work in conjunction with their director, Thomas Beecham. Altogether the concert was of great interest, and the second one on March 15 will be awaited with pleasurable anticipations.

In his review of the recently published "Personal Recollections of Wagner," by Angelo Neumann, "Musicians" in the Daily Telegraph writes thus of Arthur Nikisch:

The manner of Nikisch's coming is of rare interest to us at home, since that great conductor is now happily as well known to us as to our German neighbors. Dessoff, at one time chief of the Vienna Conservatorium, and a very important musical personage in the Austrian capital, wrote in or about the end of 1878 to Neumann, to the effect that he wished "to recommend a young musician, formerly one of the pupils in my conservatorium. At the present moment he is a second violin in the Royal Opera of Vienna, I want you to take notice of him, for he has ambition, and, in spite of his youth, a musical knowledge that occasionally strikes me as marvelous." Neumann, himself ever on the look out for genuine ability, summoned the Hungarian youth to his hotel, and within an hour had engaged him as chorus master at Leipzig, vice Victor Nessler, resigned on the success of his opera, "The Pied Piper of Hamelin." For three months the youth fulfilled his duties of "Chorrepitor." "From the first rehearsals," wrote Neumann to Dessoff, "I found this young friend invaluable. The assistance he gave us in our gigantic task (the preparation of 'Rheingold' and 'Walkure') called forth our amazement and delight. It often happened that an orchestra rehearsal was going on in the main hall with Sucher conducting, while we were rehearsing some part of the chorus or the ensemble on the stage at the same time. Then it was that our new chorus leader, who took Sucher's place at the piano, often without opening the score, prompted the singers in each of their roles word for word. When Sucher finally had so much to do that he could no longer conduct the solo or ensemble work, it was a pleasure to see how eagerly all the artists demanded that this young fellow should take his place at the piano. It is my candid opinion that we owe the triumphant success of our tremendous task as much to the unbending energy of Arthur Nikisch (for that was the young fellow's name) as to the faithful rehearsals of Sucher himself."

Later, Neumann tells a delightful tale of a quasi-dilemma in which he found himself placed through the receipt of the following telegram while he was holiday making: "Orchestra refuses to play under Nikisch—too young. What shall I (Dr. Forster, the Intendant of the Leipzig Opera) do?" Neumann telegraphed promptly to Leipzig, ordered a rehearsal, explained their rights and their limitations to the players, and told them that if so disposed they might hand in their resignations on the close of the overture to "Tannhäuser" (the opera Nikisch was to conduct). The overture was played, and "the success of the young conductor was so unqualified that the musicians themselves begged him, amid a storm of cheers and congratulations, to continue the rehearsal at once; and with this performance of 'Tannhäuser' Arthur Nikisch entered the ranks of the foremost conductors of Germany."

An interesting announcement from the Concert Direction Daniel Mayer, has just been made of "a new and original feature for at homes during the coming season." After much thought they have come to the conclusion that the London hostess will welcome pastoral plays as a refreshing innovation with which to entertain her friends, as most of the gardens of the London houses lend themselves particularly well for the performance of this very attractive and classical form of entertainment. There is a list of well known names of those who will take part in the performances, and the list of the various plays includes

half a dozen of Shakespeare's with a round dozen of more modern ones, so that all tastes can be suited. W. Edwyn Holloway, whose knowledge of pastoral plays covers many years of practical experience, will assist the Concert Direction Daniel Mayer in the production of these plays.

On Ash Wednesday, that is today, Felix Moscheles, the painter, will give at his studio a lecture on "My Godfather, Felix Mendelssohn, as I Remember Him."

There is to be a special centenary performance of Mendelssohn's "Elijah" for Ash Wednesday evening at Queen's Hall. On this occasion the Leeds Choral Union will make its only appearance in London this season. Among the



AN ETCHING OF JEAN SIBELIUS, THE FINNISH COMPOSER.

soloists are Mrs. Henry Wood, Miss Dilys Jones, Walter Hyde and Thorpe Bates.

Claude Debussy is to conduct the first performance in England of his three nocturnes for orchestra next Saturday at Queen's Hall, as well as his "L'Après-midi d'une Faune."

A feature of the Philharmonic concert at Queen's Hall, when Godowsky played Chopin's piano concerto in F minor,

was the absence of music from the conductor's desk. Of course, Godowsky did not require any music before him, neither did Mancinelli. Arthur Hervey also directed from memory his own tone poem, "Summer," which was first heard at Cardiff in 1907.

A. T. KING.

Arthur Rosenstein's Concert.

Singers, musicians and society people united in making Arthur Rosenstein's concert at the Waldorf-Astoria, Friday afternoon of last week, a great success in every way. Mr. Rosenstein, who has become widely known as a gifted accompanist for singers, will soon leave New York for Europe, where he will devote himself to serious study for several years. The concert took place in the large ballroom. The boxes and every other nook in the Auditorium was filled by music lovers and well wishers. The program was presented by Olive Fremstad, Rita Fornia, Herbert Witherspoon, singers from the Metropolitan Opera House; Jean Schwiller, cellist, and Ada Sassoli, harpist. Mr. Rosenstein played the piano accompaniments for the singers and cellist. The harp numbers were unaccompanied. This was the program:

| | |
|---|-------------|
| Symphonic Variations | Boellmann |
| Mr. Schwiller and Mr. Rosenstein. | |
| Der Lindenbaum | Schubert |
| Helle Nacht | Hermann |
| Der Knabe mit dem Wunderhorn | Schumann |
| Mr. Witherspoon. | |
| Aria, Psyche | Thomas |
| Miss Fornia. | |
| Marguerite au rouet | Zabel |
| Arabesque | Debussy |
| La Source | Hasselmans |
| Miss Sassoli. | |
| The Pauper's Drive | Homer |
| Meet Me by Moonlight (Old English) | Wade |
| Aria, Marriage of Figaro | Mozart |
| Mr. Witherspoon. | |
| Tre Giorni | Pergolesi |
| Arlequin | Popper |
| Mr. Schwiller. | |
| Ave Maria | Bach-Gounod |
| Madame Fremstad, accompanied by piano, harp and 'cello. | |

Mr. Rosenstein's artistic and beautiful accompanying enabled these artists to appear to excellent advantage, in music that is too familiar to require comment. The patrons of the concert were: Mrs. Charles B. Alexander, Cornelia R. Barnes, Mrs. James Abercrombie Burden, Miss Callender, Miss De Forest, Mary Field, Mrs. William B. Osgood Field, Bell Gurnee, Mrs. John Henry Hammond, Mrs. Clarence Mackay, Gertrude Parsons, Mrs. John E. Parsons, Mrs. Henry Wilmerding Payne, Mrs. Elliott F. Shepard, Mrs. William Douglas Sloane, Emily Trevor, Mrs. Frederick W. Vanderbilt, Emmy Destinn, Emma Eames, Olive Fremstad, Geraldine Farrar, Rita Fornia, Louise Homer, Marcella Sembrich, Ada Sassoli, Albert Morris Bagby, Alessandro Bonci, Signor Campanari, Emilio de Gogorza, Victor Harris, Isidore Luckstone, Riccardo Martin, Antonio Scotti, and Herbert Witherspoon.

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BROOKLYN, March 8, 1909.

Last week music lovers in Brooklyn had a feast. It began Monday night with Paderewski in recital at the Academy of Music. Wednesday night, Clarence Eddy gave one of his impressive organ recitals at the Tompkins Avenue Congregational Church. Thursday night, Madame Nordica gave a concert in the same church, under the auspices of the Men's Association of the parish. The fact that the men succeeded in crowding the edifice on a blizzard night speaks well for their industry and musical taste. Friday night, the Metropolitan Opera Company gave its eleventh performance in Brooklyn in a series of fourteen Bonci and Bernice de Pasquali made their Brooklyn debuts, the opera being "Traviata." Saturday afternoon, the New York Symphony Orchestra gave its fourth matinee concert at the Academy of Music, under the management of the Brooklyn Institute.

The Paderewski recital was reviewed in THE MUSICAL COURIER of last week. As stated then, the pianist never played better. His performance of the Schumann "Carnival" was a revelation, and in the Chopin numbers the artist aroused frantic demonstrations. The night was remarkable for all the Paderewski innovations. The recital began at 8:30 instead of 8:15, the hour announced. The lights were turned low and the standees were three rows deep. The audience, a little chilly at first, waxed enthusiastic after the pianist had finished the "Carnival." It was after 11 o'clock when the last music lovers left the house, and these looked thoroughly tired out from the excitement.

Madame Nordica, looking radiant as ever, was assisted by members of her concert company—Emma Showers, pianist; Frederick Hastings, baritone, and Andre Benoist, accompanist, in the following program:

| | |
|-------------------------------------|-----------------|
| Polonaise in A flat..... | Chopin |
| Miss Showers. | |
| Now Sleeps the Crimson Petal..... | Quilter |
| Angels Ever Bright and Fair..... | Handel |
| The Year's at the Spring..... | Mrs. Beach |
| Madame Nordica. | |
| Oeffnet Ich die Herzentuer..... | Schneett |
| Ewig Mein Bleibt Was Ich Liebe..... | Schneett |
| Der Sieger..... | Hugo Kaun |
| Mr. Hastings. | |
| Vielle Chanson..... | Bizet |
| Mia Picarella..... | Gomez |
| Nell..... | Faure |
| Mattinata..... | Leoncavallo |
| Madame Nordica. | |
| Papillon..... | Grieg |
| Rhapsodie Hongroise..... | Liszt |
| Miss Showers. | |
| Im Mitten des Balles..... | Tschaikowsky |
| Ich Liebe Dich..... | Richard Strauss |
| Zueignung..... | Madame Nordica. |
| Requiem..... | Arthur Foote |
| Sword Song..... | Edward Elgar |
| Mr. Hastings. | |
| An Die Musik..... | Schubert |
| Der Erlkonig..... | Schubert |
| Madame Nordica. | |

Madame Nordica's recent indisposition has evidently not affected her voice, for she sang with great opulence of tone, revealing in many ways that she is still the superb artist. As a public favorite Lillian Nordica heads the list of American prime donne who have reached the top rung of the ladder. The other artists proved themselves worthy of a place on a program with Madame Nordica. Miss Showers is a delightful young pianist, and Mr. Hastings an excellent singer. Some beautiful flowers were sent to Madame Nordica.

A report of the performance of "Traviata" Friday night will be found elsewhere in this number of THE MUSICAL COURIER.

The musical season in Brooklyn is by no means over. The Brooklyn Institute announces a brilliant series of concerts for March and April.

The first of an interesting series of Lenten lectures and recitals was given at the Tompkins Avenue Church last

Wednesday evening, in the presence of a large and interested audience. The program was divided into two parts, the first being an organ recital and the second part a lecture. The noted Clarence Eddy is the regular organist of this large and flourishing church, and the numbers presented last Wednesday evening by this artist were as follows:

| | |
|---|-----------------------|
| Procession Solennelle (New)..... | Gaston M. Dethier |
| Prayer and Cradle Song..... | Alex. Guilmant |
| (Arranged by Clarence Eddy.) | |
| Canon in B minor..... | Robert Schumann |
| The great G minor fugue..... | Johann Sebastian Bach |
| Introduction to the Third Act of Die Meistersinger..... | Richard Wagner |
| (Arranged by Clarence Eddy.) | |
| Fantaisie on Themes from Gounod's Faust..... | Clarence Eddy |
| Vesper Bells..... | Walter Spinney |
| Toccata in G..... | Theodore Dubois |

Mr. Eddy invests his work with a spontaneity that is irresistible. The superb organ in this church is one of the finest in Greater New York, if not in the East; it represents a cost of close on to \$30,000, and it will be remembered that the noble instrument was built for Mr. Eddy, and was dedicated last year. The string effects are marvelous for their orchestral quality, and the vox humana stop is one of the most satisfactory of its kind. Not only is this organ thoroughly equipped in a manner to prove a joy to any organist, but it also contains a fine set of chimes, which were used in the "Vesper Bells" in a skillful manner. The "Faust Fantasy" served to exhibit the string tones, and it was almost like listening to an orchestra of the Boston Symphony caliber. The entire program was delightful, and the music lovers of Brooklyn have a treat in store in the concerts and recitals to be given throughout this Lenten season. The second part of last Wednesday evening's program was devoted to a lecture on Edgar Allan Poe, the speaker being Dr. Waters. He held the audience in rapt attention for about an hour. Dr. Waters touched upon many points in the character of the American poet that have never been brought out before. One left the church feeling that the enemies of the author of "The Raven" were guilty of doing him a great injustice, inasmuch as his character, according to Dr. Waters, was shamefully maligned. The second in the series of Lenten concerts will be given tomorrow evening at the same church.

Señor Guetary, the Spanish tenor, late of Covent Garden, London, and now a teacher at the Master School of Music, in Brooklyn, will be heard at a concert under the auspices of the Brooklyn Institute, Friday evening, March 12. Paul Martin, Jr., organist, and Beatrice Herford, in monologues, will appear on the program with Señor Guetary.

The final Boston Symphony concert for the season takes place Friday evening, March 19.

Thursday evening, March 25, the Brooklyn Sängerbund will give its sixth annual concert under the auspices of the Brooklyn Institute. Dr. N. J. Elsenheimer will conduct the following interesting program:

| | |
|--|-----------------|
| The German Song (Hofmann)..... | Draeske |
| Male Chorus with instrumental accompaniment. (Organ and piano.) | |
| Brooklyn Sängerbund. | |
| Two movements from sonata in F minor..... | Mendelssohn |
| Hugo Troetschel. | |
| Consecration of Song (Denzel)..... | Mozart |
| The Chapel (Uhlend)..... | Kreutzer |
| Barcarolle (Maroff)..... | Leu |
| Brooklyn Sängerbund. | |
| Air..... | Goldmark |
| Hungarian rhapsody..... | Hauser |
| Miss Collier. | |
| Dreaming Lake (Mosen)..... | Schumann |
| Swiss folksong. In Strassburg on the Long Bridge, Arranged by..... | Hirsch |
| Dance Song (Molloy), Arranged by..... | Reger |
| Brooklyn Sängerbund. | |
| Wiegenlied..... | Richard Strauss |
| Introduction and Rondo Capriccioso..... | Saint-Saëns |
| Miss Collier. | |
| Count of Wertheberg (Rohrer)..... | Heger |
| Brooklyn Sängerbund. | |
| The Snow..... | Elgar |
| With accompaniment for two violins, organ and piano. | |
| Fly, Singing Bird, Fly..... | Elgar |
| With accompaniment for two violins and piano. | |
| Solemn Procession to the Cathedral from Lohengrin, May Every Joy Betide Her..... | Wagner |
| With organ and piano accompaniment. | |
| Women's and Men's Chorus from the Brooklyn Sängerbund. | |

The New York Symphony Orchestra and the New York Oratorio Society will unite in a performance of Beethoven's ninth symphony Saturday evening, March 27. This is another evening in the Brooklyn Institute course of concerts.

Mischa Elman is to give his only recital in Brooklyn Wednesday evening, March 31, under the direction of the Brooklyn Institute.

Lastly, and most important of all, Dr. Ludwig Wüllner is to give his recital in Brooklyn under the auspices of

the Brooklyn Institute Wednesday evening, April 14. Tickets purchased for February 15 will be good for April 14.

The Metropolitan Opera Company gives three more performances in Brooklyn before the season ends. The dates and works are: March 17, "Bartered Bride"; March 24, "Aida"; April 5, "La Bohème," which will close the engagement of fourteen performances in Brooklyn this winter. Next year, twenty performances will be given in Brooklyn by the Metropolitan forces. Truly, as the Long Island farmer said: "Brooklyn is looking up."

Once upon a time, so called grand opera was given in Brooklyn, and the most that the thrifty residents would support was from six to eight performances, and these, as a rule, were poorly attended. This year nearly all of the performances were given to houses practically sold out. The Metropolitan Opera Company has lived up to every agreement. All of the great artists have appeared in Brooklyn at least once, and the best productions at the Metropolitan have been put on at the Brooklyn Academy of Music.

Tuesday evening, March 9, the People's Symphony Society of New York will give its first concert in Brooklyn, at Association Hall. The works to be played include the Bach suite in D minor and two movements from the "Peer Gynt" suite of Grieg. This concert is given under the auspices of 100 prominent residents of Brooklyn. Tickets are sold at reduced rates, as at the concerts in Manhattan, the prices ranging from 15 cents to 50 cents. All those desiring information about the concerts should address the manager, Amice Lenalie, 32 Union square, East, New York City.

Cora Remington, soprano, a professional pupil of Laura Morrill, of Manhattan, and Bidkar Leete, pianist, will give a joint recital at the Pouch Gallery, Tuesday evening, March 9.

De Pasquali Has Triumph in Philadelphia.

A fortnight ago Bernice de Pasquali was assigned by the Metropolitan Opera Company to sing the role of Norina in "Don Pasquale" at the Philadelphia Academy of Music Tuesday evening, March 2. It was the night of a double bill, the other opera being "Pagliacci." At midnight, last Monday, Madame de Pasquali was notified by the management that she must also be prepared to sing the part of Nedda, in the Leoncavallo opera, as Emmy Destinn, booked for the role, was ill. Madame de Pasquali was more or less timid about singing a role not in her repertory and she was more than frightened when she was informed that there was no time for a rehearsal. However, the night ended in a triumph for this American prima donna. The Philadelphia newspapers put her name in the headlines and the following brief extracts from the leading papers tell their own story of a remarkable achievement:

In both operas last evening a soprano new to local operagoers was heard—Bernice de Pasquali, an artist of manifest experience, engaging stage presence, pleasing dramatic methods and excellent vocal quality. Her voice is flexible and colorful.—Philadelphia North American, March 3, 1909.

Madame de Pasquali's vocal perfection came as a genuine surprise to the audience, and therefore was the more appreciated. Dramatically, she was satisfying, and she was always precise in tune and phrasing, but there was no attendant lack of warmth. Decidedly, she is an acquisition to the Metropolitan forces.—Philadelphia Record.

Bernice de Pasquali, a soprano of rare personal and artistic charm, won enthusiastic plaudits from a large audience at the Academy of Music last night on the occasion of her first appearance in this city. Whether in the liquid numbers of the Donizetti score, or in the scenes of the Leoncavallo masterpiece, demanding finished acting as well as masterful singing, Madame de Pasquali charmed and satisfied.—Philadelphia Public Ledger.

As a singer, her success was assured from the first, as her clear, brilliant and flexible soprano gave expression to the florid Donizetti music in a thoroughly facile and artistic manner, and she proved to be a coloratura singer of music of more than ordinary worth.—Philadelphia Evening Bulletin.

Clara de Rigaud Sings for the Playgoers.

Clara de Rigaud sang for the American Playgoers at the Hotel Astor Sunday night. Her numbers included: "The Cry of Rachel," Salter; "Elsa's Dream," from "Lohengrin." Madame de Rigaud has filled many engagements with clubs this season and she has sung at many private musicales. Her singing of Salter's song, "The Cry of Rachel," has resulted in requests for this number whenever this talented artist sings this season.

Harley Hamilton Writes.

The symphony conductor of Los Angeles, Harley Hamilton, writes, in sending his subscription to this "magnificent journal," as he calls it: "Its weekly visits are looked forward to with impatience and upon arrival its contents are devoured with avidity. Wishing you continued success, etc."



CHICAGO, Ill., March 6, 1909.

The twenty-second program of the Theodore Thomas Orchestra will enlist the services of Ignace Paderewski as soloist and as composer. His new symphony in B minor, op. 24, will receive its Chicago hearing, and as soloist Mr. Paderewski will play the Saint-Saëns concerto, No. 4, C minor, op. 44.

The Mendelssohn Choir, of Toronto, Canada, "came, saw and conquered" this week as guests and soloists with the orchestra. Dr. A. S. Vogt, conductor of the society, has accomplished some wonderful effects, nuances, and tonal quality with his body of singers.

Dr. Ludwig Willner will sing the following program at his sixth Chicago song recital to be given in Music Hall on Saturday afternoon, March 13, at 2:30, under the direction of F. Wight Neumann:

Mit vierzig Jahren.....Brahms
Nicht mehr zu dir zu gehen.....Brahms
Kein Haus, keine Heimat.....Brahms
Der Strom, der neben mir.....Brahms
Minnelied.....Brahms
Salamander.....Brahms
Verrat.....Brahms
Wir haben beide lange Zeit geschwiegen.....Wolf
Benedict die sel ge Mutter.....Wolf
Ein Ständchen euch zu bringen.....Wolf
Schon steckt ich aus die munden Glieder.....Wolf
Auf dem grünen Balkon.....Wolf
Herz, verzage nicht.....Wolf
Lebewohl.....Wolf
Denk es o Seele.....Wolf
Auf ein altes Bild.....Wolf
Das Ständchen.....Wolf
Der Freund.....Wolf
Lied von Winde.....Wolf
Vier Ernste Gesänge.....Brahms
Denn es geht den Menschen.....Brahms
Ich wandte mich.....Brahms
O Tod.....Brahms
Wenn ich mit Menschen und mit Engel Zungen redete.....Brahms

Among the April concerts to be given under F. Wight Neumann's management are a song recital by Heinrich Meyn, the baritone, assisted by Nathan Fryer, pianist, Sunday afternoon, April 4, at Music Hall.

Mary Angell, the young and beautiful American pianist, delighted her audience with her brilliant playing at the musicale given by Mrs. Potter Palmer, on March 2, in honor of Mr. and Mrs. Franklin MacVeagh.

Glenn Hall will be heard in a song recital in Music Hall on March 19, under the direction of Charles Wagner.

A very interesting musical event was Frieda Wertheimer's annual concert given at Kimball Hall on February 28. Miss Wertheimer had the assistance of a string quintet composed of the Messrs. Krauss, Hillman, Meyer, Carroll and

Wolf, and this quintet, with Emil Liebling at the second piano, accompanied Miss Wertheimer in the romanza, rondo of the Chopin concerto, op. 11, which was played with good understanding and much taste. The young pianist played several solo numbers, and proved herself a very well trained and conscientious interpreter in command of a good, clean technic.

Myrtle Elvyn will be heard in recital at Music Hall on March 18, under the direction of Max Rabinoff. Miss Elvyn will play the following program:

Toccata and fugue, D minor (Revised by Joseffy).....Bach-Tausig
Sonata, B flat minor, op. 35.....Chopin
Toccata, op. 7.....Schumann
Childhood Scenes, op. 15.....Schumann
Rhapsodie, E flat major, op. 119.....Brahms
Prelude (From Pour le piano).....Debussy
Berceuse.....Carl Wolfsohn
Etude de concert.....MacDowell
Du bist die Ruh.....Schubert-Liszt
Erkling.....Schubert-Liszt
Vorspiel au Die Meistersinger.....Wagner-Bulow
Barcarolle, op. 44.....Liszt
Rhapsodie, No. 12.....Liszt

Ernesto Consolo will make his farewell appearance at Music Hall, Sunday afternoon, April 25. Mr. Consolo will soon leave Chicago and go to Milan, where he will reside permanently.

A very artistic recital was that given by Marie de Rohan at the Studebaker Theater on February 28, under the direction of Charles L. Wagner. Madame De Rohan, who is a coloratura soprano of much musical feeling, taste in phrasing, and who has an extensive acquaintanceship in musical literature, sang the following program:

Vio che sapete.....Mozart
Bel raggio (Semiramide).....Rossini
Du bist die ruh.....Schubert
Loreley.....Liszt
Frühlingsnacht.....Schumann
Adieu Forets (Jeanne d'Arc).....Tschakowsky
Les Filles des Cadix.....Debussy
Oh, That We Two Were Maying.....Nevin
Villanelle.....Dell'acqua
Husheen Lullaby in Gaelic.....Needham
Who Knows?.....Heinrich
The Lark.....Gilbert
Summer.....Beecher
Yea and Nay.....Old English
Mad Scene, from Lucia, with flute obligato.....Donizetti

Madame De Rohan, who belongs rightfully by training and temperament on the operatic stage, was especially attractive in "Bel raggio" aria, in the "Vio che sapete," and in the "Mad Scene" from "Lucia," in which latter number Madame De Rohan had the assistance of Alfred Quensel, flutist of the Theodore Thomas Orchestra. Seldom is such clear, pure coloratura work heard, and the finish of Madame De Rohan's work is beauty itself, without reference to the quality and timbre, which is very lovely in its smoothness and resonant to a degree. Carl Beecher was the accompanist.

The second concert by the Chicago Madrigal Club will be given in Music Hall on March 11. On this occasion the prize composition of 1908 will have a hearing. The title of this work is "I Know the Way of the Wild Blush Rose." The music is by Charles H. Bohau, of Baltimore, Md., who received the W. W. Kimball prize of \$100 for the best setting of the prize poem, which was written by Willard Emerson Keyes, of Boston, who was awarded the Madrigal's prize of \$50 for the "best original poem." Another interesting work to be sung on this occasion is "Too Soon, so Fair, Fair Lilies," by Arthur Foote, which composition

was written for and dedicated to the Chicago Madrigal Club.

Elizabeth Pollender, who appeared in piano recital in Kimball Hall on March 1, assisted by Hugo Kortschak, violinist, proved herself an artist of more than the average attainments. Her program was far from the beaten path of the recitalist, and it was interpreted with a fine and well tempered musicianship. The performer has exceptional technical command, which was the very clear, clean and resonant means to an end in the Bach-Tausig toccata and fugue in D minor. The toccata opening, with its octave demands, was as fine a bit of technical display as has been heard here in Chicago this season, and the fugue, which also calls for the best possible of trained fingers, found nothing lacking. Other numbers on the program were the Chopin G minor ballade and nocturne, op. 15, No. 2; "Bourrée fantasque," by Emanuel Chabrier; two pierrot pieces, by Cyril Scott, and toccata by Sgambati. The two interesting ensemble numbers offered were the Grieg sonata for piano and violin, op. 45, and suite in E minor, by H. G. Noren. Hugo Kortschak, one of the best schooled violinists in Chicago, was an able assistant to Miss Pollender.

William H. Sherwood met with great success with the St. Paul Symphony Orchestra on the occasion of his appearance with that organization on February 28, when he played the MacDowell concerto in A minor, No. 1. Mr. Sherwood was warmly congratulated by the orchestra directors and by the press, and an arrangement made for an appearance next year.

Very good work was that of the Woman's Chorus, under the conductorship of Louise St. John Westervelt, which was heard in concert in Assembly Room, Fine Arts Building, on March 2. The program contained three choruses from "Stabat Mater," by Pergolesi; Mendelssohn's "Hear My Prayer, O Lord," with incidental trio by Estella Reynolds, Edna Miller and Mabel Lee, pupils in voice of Miss Westervelt; "Ave Verum," by Gounod-Harris; "From the Green Heart of the Waters," by Coleridge-Taylor; "The Dark," by Smith, with incidental solo by Bergljot Aalrud, a very talented contralto pupil of Miss Westervelt, and Chadwick's "Thistle-down," as the closing number. The personnel of the chorus is as follows: Margaret Allen, Bergljot Aalrud, Eda Anderson, Emma Bahr, Elizabeth Blish, Elizabeth Babcock, Emma Clara Brown, Marie Center, Alice Collins, Margaret Caldwell, Agnes Dorman, Mrs. L. Falknor, Elta Hadley, Estelle Harshman, Myrtle Hagerty, Alpha Holte, Maud Hulbert, Mamie Hubalek, Mary Hice, Mrs. Ella Julian, Helen Johnson, Mary Kelley, Annie Kerr, Adelaide Koch, Lula Lasley, Mabel Lee, Margaret McAuley, Emily Mayer, Rose Mares, Edna Miller, Amy Meyer, Jessie Murray, Laura Pearson, Olive Pratt, Lillian Price, Leone Peil, Belle Rice, Estella Reynolds, Nellie Smour, Florence Smith, Grace Thayer, Christina Vanbezey, Frances Ethel Watts, and Margaret Wilcox.

Bertha Stevens presented some fifteen well trained pupils of the various grades of advancement in recital at Auditorium Recital Hall, on March 5. Those giving the program were: Florence Stallwood, Ester Stevens, Bessie Smith, Marie Teter, Julia Helms, Gertrude Freter, Bernice Park, Lillian Johnson, Florence Scott, Marie Ogden, Ora Irene Smith, Harriet Dunham, Beulah Skalsetup, Frances O'Brien, Mabel Strauss, and Genevieve Fay Smith.

EVELYN KAESMANN.

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MUSICAL MILWAUKEE.

MILWAUKEE, Wis., March 6, 1909.

Ossip Gabrilowitsch appeared in recital last week. Gabrilowitsch played here several years ago, and he was then a splendid pianist whose interpretations were always musical, and whose technic was amazingly finished. But today he is much more than he was then. He has developed the poetic side of his art to a remarkable degree, and he is now one of the most artistic pianists before the public. In his first group, a Beethoven Rondo and a Bach Prelude and Sarabande, he showed a beauty of tone and a depth of poetic insight that place him beside the very few pianists who are interpreters rather than merely accurate technicians. The Schumann C major Fantasia was played with great breadth, and the last movement gave him again an opportunity to reveal an exquisitely lovely tone and great emotional beauty. His Chopin is also much more satisfying than that of most pianists, and when it comes to the merely bravura style, he is absolutely at ease and does things with a dash that is positively electrifying. The large audience was enthusiastic and recalled him many times.

J. Erich Schmael gave the second of his series of chamber music concerts on Tuesday evening of last week, with the assistance of Oscar Dost, clarinet; W. Leonard Jaffé, violin; Albert Fink, viola; and Hugo Bach, violoncello. The program contained the Faure Quartet, opus 15, for piano, violin, viola and cello; the Mozart E flat trio for piano, clarinet and viola; and the Mendelssohn trio, opus 66, for piano, violin and cello. The Faure Quartet, given for the first time in Milwaukee, was interesting, especially in the middle movements. The Mozart was lovely and played with a charming grace and fine ensemble. The Mendelssohn also showed the players at their best. Mr. Schmael is an experienced ensemble player, and his concerts are among the best of their kind that are heard here.

Myrtle Elvyn gave a recital last Tuesday morning in the Plymouth Church. This was the first of three Lenten musicales which are given every year for the benefit of the Children's Free Hospital. Miss Elvyn played the Chopin B flat, minor sonata, the Schumann "Kinderszenen" and "Toccata," and compositions of Debussy, Poldini, MacDowell, and Liszt. Miss Elvyn gave a concert here early in the season, which was a great success artistically, although the audience was small. Evidently the people who heard her then wanted to hear her again, and had said pleasant things about her to others, for this time she had a good sized audience. And it was an enthusiastic audience, too, although it seems to be an established fact that an audience composed largely of women never shows its approval quite as much as a mixed audience. The hour—eleven o'clock—was probably responsible for the fact that there was only a small sprinkling of men there. Miss Elvyn's technical equipment is unusually complete, even in these days when technic is taken for granted. In the Schumann "Kinderszenen" she characterized the different moods and used a nice shading and considerable imagination in the conception of these charming pieces. It was in the latter part of the program that she was best, however, in the MacDowell concert etude and the Liszt, "St. Francis Walking on the Waves." She responded to several encores and, altogether, made a delightful impression by her fine playing, her gracious manner, and her very attractive appearance.

The evening of the same day Milwaukee was given the unusual opportunity of listening to an entire program by the Theodore Thomas Orchestra. It played in the Hippodrome, and that immense place was filled. The Milwaukee Musical Art Society was responsible for the com-

ing of the orchestra, and surely the size of the audience should encourage them to repeat the undertaking. A local musician remarked not long ago that it was hopeless for Milwaukee to try to establish an orchestra since the Thomas Orchestra can be brought here at no greater expense than it would be to establish a local orchestra, and, of course, that orchestra is much more satisfactory than anything Milwaukee could produce without the same amount of time, experience, conductors and proper conditions. The new Auditorium, which is going up, is to have a splendid large concert hall, in which it may be possible to give concerts cheaply enough so that someone will be willing to undertake the project of bringing the Thomas Orchestra here for a series of concerts. The Milwaukee public is really appreciative, and if such a thing were once started it would receive a good support. The program Tuesday evening included the magnificent Tchaikowsky "Pathétique" symphony, the Wagner Siegfried idyl, the dance from "Salome," a George Schumann overture, and "L'apprenti Sorcier," of Paul Dukas. Evidently this conductor is doing his best to introduce modern music into his programs—music that is modern to the extent of making Wagner sound astonishingly simple and intelligible by contrast.

ELLA SMITH.

Grand Rapids Musical News.

GRAND RAPIDS, Mich., March 6, 1909.

The Choral Society under the direction of Rudolph Wellenstein gave the first of the two annual concerts last Friday. Compositions by Gade, Schubert, Hawley, Kjerulf, Elgar and Gaul were given. The numbers were well sung, the attacks and endings were clean cut, the phrasing clear, and the parts were well balanced. It is unfortunate that a society that does such good work has not more general support. The soloist was Mary Angell, whose program consisted of the Chopin sonata in B flat minor, impromptu in C sharp and scherzo in B minor, the A minor prelude of Bach, the Liszt nocturne No. 3, and the Liszt "Venezia e Napoli." Miss Angell played beautifully and scored a decided success, rousing the audience to much enthusiasm. She gave two encores, the "Black Key" etude of Chopin and the "March Militaire" of Schubert-Tausig.

Katharine Conlon, violinist, has opened a studio in Kimball Hall, Chicago. Miss Conlon has been doing ensemble work with Alice Genevieve Smith, harpist, and together with Miss Smith will be soloist at the Irish Fellowship banquet to be held March 17.

PHELPS COWAN.

Gabrilowitsch in Hannibal.

HANNIBAL, Mo., March 5, 1909.

Gabrilowitsch—surely the greatest of them all in many, many respects—has come and gone, but has left in Hannibal an intense longing to hear him again. There is a movement already on foot to secure him for a return engagement. Those who have had the pleasure of hearing this consummate artist numerous times declare that he surpassed himself Thursday night. He was most generous with his encores, repeating his own melodie, op. 8, and also Henselt's "If I Were a Bird." At last the ovation given him was so rousing that he seated himself once more at the piano and gave an unsurpassable performance of the A flat polonaise by Chopin. This brought the audience to its feet, and it lingered, recalling him again and again, but he had reached the climax, and was wise enough not to strive for greater heights. He has left many a quickened musical heart here that will never be satisfied until he comes again and yet again. He was probably never kinder to an audience, and his kindness is appreciated.

MARY BARTON SHASTID.

MINNEAPOLIS ORCHESTRA ENGAGED FOR KIRKSVILLE FESTIVAL.

[By Telegraph.]

KIRKSVILLE, Mo., March 8, 1909.

To the Musical Courier, New York:

The Minneapolis Symphony Orchestra has been engaged for the spring music festival at the Normal School, April 30 and May 1. The Orchestra will play at two concerts. The Normal School Chorus, under the direction of D. R. Gebhart, will sing a number by Weber; Grieg's "Olav Trygvason," and "The Creation," by Haydn.

CLARA SANFORD.

CONCERTS IN MADISON.

MADISON, Wis., March 6, 1909.

The Theodore Thomas Orchestra played before an audience that filled the Fuller Opera House beyond its seating capacity on January 18. Jeanne L'Hommedieu, a local artist, sang "With Verdure Clad," from Haydn's "Creation," which she had studied with the late Theodore Thomas himself.

A great triumph was scored by Gabrilowitsch January 25, in Armory Hall, in the third of the Choral Union subscription concerts. This was his first appearance in Madison.

A very interesting recital was given by pupils of the University School of Music January 28 in Assembly Hall.

The concert given by the Flonzaley Quartet February 11 in Assembly Hall, the fourth of the Choral Union subscription concerts, was largely attended and was a great treat for Madison music lovers.

The evening of February 4 Hugo Heerman, of Chicago, gave a very interesting violin recital in Assembly Hall, assisted by Alice Regan, a local pianist. The accompanist was Edith Bowyer Whiffen, of Chicago. This was the third number in the Artists' Recital Series. The fourth number in this series was a piano recital, February 24, by William Sherwood, of Chicago, who had appeared here several times before. Mr. Sherwood was enthusiastically greeted by a large audience.

ADA BIRD.

Louise Ormsby in the West.

Louise Ormsby gave a recital before the Illinois Women's College, at Jacksonville, Ill., February 19. Her program contained aria from "d'Iphigenie en Tauride," by Gluck; "Voi che Sapete," by Mozart; aria, "Louise," by Charpentier; a group by Brahms, some French songs, and an English group. Her work was most artistic, and, combined with her lovely voice, her temperament and musicianship captivated her audience. The "Louise" aria was exquisite in tonal quality and in interpretation. The students, especially, were more than enthusiastic.

Mary Angell Played Before Secretary MacVeagh.

One of the brilliant events in Chicago last week was the recital by Mary Angell, the pianist, at the home of Mrs. Potter Palmer on Lake Shore Drive. The musicale was in honor of Franklin MacVeagh, the new Secretary of the Treasury, and was given prior to his departure for Washington to enter President Taft's Cabinet. Miss Angell played a superb Mason & Hamlin concert grand.

Virgil Summer School in Chicago.

Mr. and Mrs. A. K. Virgil, who are now in Florida, where they are giving special courses of instruction, expect to return to New York at the beginning of April. They announce that their summer school will be held this year in Chicago, in connection with the Columbia School of Music.

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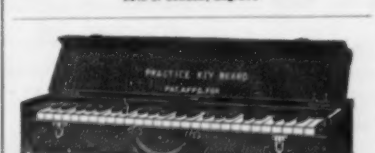
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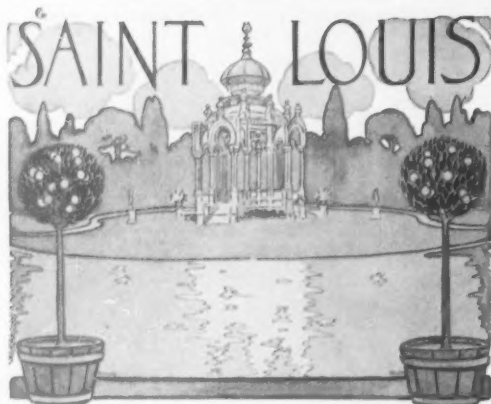
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St. Louis, Mo., March 6, 1909.

Last Sunday's Symphony program was most entertaining, both as to the orchestral numbers and the soloist, who was the very popular St. Louis soprano, Mrs. A. J. Epstein. The "Zampa" overture, Verdi's "Il Trovatore," the very pleasing and characteristic "Serenade" by Moszkowski, and selections from Massenet's "Manon" were all commendably played. Mrs. Epstein's singing of the "Jewel Song" from "Faust," "Lift Up Thine Eyes," and "The Maids of Cadiz," by Delibes, was exquisite and called forth as an encore the "Cuckoo," by Liza Lehmann.

The program for the symphony orchestra concert at the Coliseum next Wednesday evening, March 10, in connection with Paderewski's appearance, will be as follows:

| | |
|--|--------------|
| Hungarian March from Damnation of Faust..... | Berlioz |
| Overture to Tannhäuser..... | Wagner |
| Concerto in C minor..... | Saint-Saëns |
| Italian caprice, op. 45..... | Tschaikowsky |
| Piano soli— | |
| Nocturne..... | Chopin |
| Etude..... | Chopin |
| Mazurka..... | Chopin |
| Waltz..... | Chopin |
| Rhapsodie Hongroise..... | Liszt |

Ossip Gabrilowitch made his second appearance of the season here last Friday evening with great success. The program, composed of works by Mendelssohn, Beethoven, Chopin and Liszt, gave the pianist ample opportunity to display his musical genius. His encores were the Schumann "Nachtstück," a prelude by Chopin and a gavotte by Bach-Saint-Saëns. Gabrilowitch will be a welcome artist to St. Louis audiences in the future.

A faculty concert by the Greenwood Piano School was given on March 2. The members of the faculty, who gave the program, were Thomas S. Greenwood and Jessie Winton, pianists; Edith Moses in readings, and Ben Easton, tenor. The carefully presented program included Mendelssohn's "Rondo Capriccioso," by Mr. Greenwood; songs from D'Hardelot, by Ben Easton, and a selection from Shakespeare's "Much Ado About Nothing," by Miss Moses. This school is in its fifty year, and with its thoroughly modern methods is accomplishing good results.

The Morning Choral Club gave its second private concert of the season at the Odeon last Thursday morning. Of late years this club has been presenting its programs

in the evening, but to gratify requests of the associate members, the concert was given in the morning this time. The excellent program presented proved that the club is being very much benefited by the direction of Charles Gallo. "The Gypsies," by Brahms; Raff's "Cradle Song" and "The Water Fay," by Horatio Parker, were all most pleasingly presented. Mrs. A. J. Epstein, soprano, sang songs from the French and German as well as English, in excellent voice and style, and Gwilym Miles, baritone, lately returned from an Eastern trip, interpreted with much feeling a group of songs by Schumann, and also a group by Tschaikowsky.

Alexander Henneman, of this city, has been giving a series of successful musical lectures throughout Missouri. One of his topics is "When Music Was Young," which was recently given at Cottey College, in Nevada, Mo.

Ernest Kroeger, gave the first of his series of Lenten piano recitals at Musical Art Hall last Saturday afternoon. His second concert will occur on March 6, and will comprise Chopin compositions entirely.

A. J. Epstein gave the organ recital at the Second Presbyterian Church, Saturday afternoon, with the assistance of Mrs. A. J. Epstein, as soprano soloist.

Ursula Murdock, pupil of Hugo Olk, head of the violin department of the E. Prang Stamm School of Music, has just returned from Chicago, where she appeared in recital.

March 18, Gwilym Miles will sing in Pittsburgh under the auspices of the Mozart Club of that city.

Several of St. Louis choir singers are seeking broader fields, it would seem. Rosalie Wirthlin left for New York last Tuesday, resigning her position as contralto at Pilgrim Congregational Church to Mrs. Max Kauffman. Mrs. R. Moncrief, contralto of St. John's, will resign her position in June, to make a tour under the direction of the Slayton-Redpath Lyceum Bureau, and R. H. Bryden, tenor, pupil of Effie Cave-Haynes, will tour the East in vaudeville shortly.

The Church of the Good Shepherd Choir (Episcopal) gave a pleasing song service last Sunday evening. Josie Albers, organist of St. Mark's Church, officiated as organist.

Teachers and conservatories both have been busy the past week bringing out their pupils or presenting their faculties to the public. The Krohn School of Music held its graduating exercises last Thursday evening. Ernest R. Kroeger presented diplomas to the following graduates: Irma Sleumer, Ruth Schroeder, Ernest Krohn, Theodore Seilich and Ernest Krohn, Jr.

Clinton Elder, vocal teacher, presented two of his pupils, Mrs. Max Kauffman and Walter Greene, in recital at Musical Art Hall. Mr. Green was in excellent voice. His singing showed much improvement. Mrs. Kauffman was not so successful, owing to the fact that she attempted a program too difficult for a singer not in excellent voice.

Ella Webster Taylor, assisted by Leopold Broeckart, flutist; Mrs. T. K. Hedrick, elocutionist, and Ludwig Niedner,

baritone, gave a song recital Thursday evening, March 2, at Beethoven Recital Hall. Mrs. Taylor is a pupil of Stella Kellogg Haines. Her program included compositions from Fauré, Chaminade, D'Hardelot, Verdi, Davis and Strauss.

Weltner Conservatory will entertain its friends with a semi-annual faculty on March 5. Frank Weltner, Forrest Shackelford and Arnold Pesold will constitute the soloists for this concert.

Tuesday, March 2, pupils of the Conrath Conservatory of Music, assisted by some of the faculty, gave a recital. Those participating were: May Elworthy, William Elbrecht, Marie Kennah, Lucille Cella, William Kallwasser, Dorothy Fischer, Jule Dubroillet, Mayme Lango Marcino, Esther Culling, Theresa Peifer, Helen Shyroock, Elsa Halwe, Stella Lemkemeier, Cora Alt and Benlak Rice.

A number of St. Louis singers have been engaged for a musical festival to be given in May by the Dominant Knights Choral Club, of Alton, Ill. Among these are Mrs. A. I. Epstein and George Sheffield. The Theodore Thomas Orchestra has also been engaged for this festival, and will accompany the choral club in the oratorio, "Elijah."

William John Hall gave a lecture-recital on Mendelssohn at Smith Academy last Thursday (Thursday 25).

E. PRANG STAMM.

American History and Encyclopedia Music.

Continuing the plan of giving an outline of each section of the new American History and Encyclopedia of Music, published by Irving Squire, Toledo, Ohio, this review is on the two volumes devoted to the opera, the first volume of which opens with a very interesting essay on the Opera and Lyric Drama; then follows a short but thorough History of the Development of the Opera from "Eurydice," produced in Florence in 1600, down to the present. This volume shows the influence of the old Greek plays on the early operas, shows how different composers influenced the opera of their time and country, and tells of the different schools of opera, such as the Italian and the German, how they were developed and how they influenced the art of music throughout the world.

These two volumes then treat in chronological order 150 of the great operas, telling of each, the time and place of the first production, the author of the lines and the composer of the music, cast of characters, and a concise and interesting story of the opera by acts. The story of each opera closes with a paragraph giving the consensus of opinion of the critics regarding the opera and a list of the titles of the great numbers.

These articles on the individual operas are well written and show a great deal of conscientious work and research on the part of the editor; every one of them is interesting and should be of great value to the opera goer and to the music lover in general.

The work is indexed under the title of each opera and under the name of the composer, so that the information is instantly accessible.

The volumes are printed from clear type on a good grade of paper, are well and tastefully bound, and should meet with great success.

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HOTEL NOTTINGHAM,
BOSTON, MASS., March 6, 1903.

A distinctive feature of the season here is that Boston is to be favored with grand opera by Hammerstein's company of singers from the Manhattan Opera House, New York, and the musical "menu" is tempting indeed, such operas as "Thais," "Peleas and Melisande," "Louise," "Puritani," "Samson and Delilah," "Jongleur de Notre Dame," and others fully as attractive being announced. Boston will want to hear these works, but there is a somewhat distressing condition of things here. It may or may not prevail at present, yet is said to belong to Boston; the *raison d'être* is not stated, but is apparent to the wide awake, thus: As people of limited means are sometimes compelled to wait to secure tickets which of necessity are the less expensive, the waiting on their part discloses the fact—but not until the evening of the first performance, however—that the second balcony seats, instead of being held by those who can ill afford to pay the higher prices, are bought up by the wealthy. The cause is obvious, and has a tale behind it. It should be a matter of pride to those of means to subscribe to the lower floor, but without the slightest humiliation on their part they often see the less well to do seated in the best seats, making a sacrifice financially rather than miss the opera. What can be done about it, for surely all are free to purchase whatever suits them, as regards the principle, but—is it right?

Stephen Townsend, baritone, has been engaged to give a recital of songs in the Boston University course on March 11. His program is a veritable treat in the way of songs as well as arrangement, and will begin with a group of Schubert, followed by several of Schumann, Franz, Brahms and Strauss. All will enjoy "Erkönig."

as Mr. Townsend has proved that he is a genius in such songs. All of the numbers are gems within themselves, and when delivered by a singer who knows how to "recite" as well as sing them—for this is what a "recital" should mean—the greatest pleasure can be assured to all listeners.

Nina Fletcher, the young violinist who has now been in France about a year, sailed for New York March 3, and will be with her friends in a very short time. Miss Fletcher's engagement with the Boston Symphony Orchestra is for April 1, and she will arrive in ample time for a needed rest, as she has been most successful—hence very busy in her musical life while abroad.

A pupil of A. E. Prescott will sing at one of the very pleasant musicales which have been given in the interest of charity in the beautiful new music room of Mrs. Kehew's on Chestnut street, West End, the house owned by her having once been occupied by Edwin Booth, the actor. Miss Covill, a mezzo-soprano, has a very pretty and well trained voice, as have all of Mr. Prescott's pupils. At a previous musicale another of his talented pupils, Miss Fish, sang, and so charmingly that she secured another direct engagement, which, of course, gave this young girl new enthusiasm in her work.

Katherine Ricker, contralto, has been engaged to sing with the Arion Society of Providence, R. I., Jules Jordan, conductor, March 29. Corinne Rider-Kelsey will be the soprano, and the work to be performed is Sullivan's "Golden Legend."

In a recent interview with Mrs. Hall McAllister, Boston's charming impresario, Mrs. McAllister told of her enjoyment in booking the grand opera singers here in her Somerset series each season, and of the pleasure of having "not a single marring element," as she expressed it. Mrs. McAllister is more busy than ever teaching. "I have some really beautiful voices," she exclaimed, "and will have much to tell you later." This artist—for such is she in divers ways—has planned as usual for several attractive singers to appear under her direction at the North Shore this summer, and in this as well as in her larger managerial enterprise Mrs. McAllister has been most successful.

Out in Melrose, not far from Boston, is a singing club of women, all of whom belong to Melrose, with one exception, "and are mothers with family cares," so writes one of the most enthusiastic members, Mabel S. Clark. This club is called the Chaminade Choral Society, and was begun ten years ago with about twelve interested

people, but has grown to a membership of fifty-three. They hold a rehearsal on each Monday evening in Fraternity Hall, and the leader is Martha Dana Shepherd, a woman of considerable musical experience and ability. Mrs. Clark goes on to tell how well each woman attends these rehearsals. March 18 this society will give its tenth concert with these artists assisting: Cecil James, tenor, of New York; Bertha Cushing Child, contralto; Frances Dunton Wood, Earl Cartwright, Bruce Hobbs and Clarence Wilson. Carl Webster, 'cellist, will also assist. Among the pieces to be sung are: "The Nightingale," Gaul; "He Gave Me a Rose," Cadman; "Betrothal Dance," Hemberger; "To Wonder Town," Bornschein; "Italian Serenade," Broome; sextet from "Lucia," Donizetti. The concert promises to be very interesting.

Last Monday afternoon Mrs. Hunt gave a recital in Potter Hall, and an attraction of importance was Isidore Luckstone, who is both a pianist as well as an accompanist of a rare order, and who came over from New York to appear on this program as well as to do considerable coaching while here.

A recital by Frank Otis Nash, organist, assisted by W. F. Dodge, violinist; C. W. Dodge, 'cellist, and Miss Tonge, contralto, was given at East Weymouth Congregational Church on Monday, March 1. Mr. Nash played from Wagner, and joined in three trios. The program closed with an aria for the organ with 'cello and violin obligato.

A Lenten feature at the Church of the Advent is a series of organ recitals by Albert Snow, organist, and which have been largely attended, the programs being of a very interesting nature.

C. Pol Plancon, a man who is distantly related to the Plancon of grand opera fame, has been a pupil in the New England Conservatory for several seasons, and has now begun to sing on his own account, having a baritone voice which is of large compass, and one well suited for opera. Mr. Plancon gave a recital in Jordan Hall last week with Heinrich Schücker's assistance. His accompanist was Minnie Stratton Watson.

Caroline Gardner Clarke-Bartlett sang with the Boston Symphony Orchestra in Springfield, Mass., recently, this being her eighth appearance with this organization, and of her fine and successful engagement the press has this to say:

The soloist of the evening was Madame Gardner Clarke-Bartlett, who created a splendid impression by her finely dramatic rendering of the beautiful cavatina from Gounod's "Queen of Sheba." Madame Bartlett is the possessor not alone of a splendid dramatic soprano, ranging from low to high C, marvelously even throughout its registers, but is the possessor also of certain common sense methods of using that voice and imparting the knowledge to others that has made her unique in her field of work. Madame Bartlett is absolute mistress of her art. Each word is absolute, and like an etching it itself, as she demonstrated in the difficult French diction of her aria. The recitative possessed authority and dignity, and all in all the consummate ease, the wonderful power and nobility of her delivery was a lesson which all serious students of the voice could hardly have missed without great loss.—Springfield Union.

Madame Bartlett sang the famous cavatina from Gounod's "Queen of Sheba," "Plus grand dans son obscurité," with ease, breadth and dignity, and the audience was reluctant to let her off without encores.—Springfield Republican.

What have been known as the Sunday chamber concerts, promoted by H. G. Tucker, and sustained by Chickering & Sons, have now become the Sunday afternoon concerts, and are continued at Parker Memorial Hall, corner of Berkeley and Appleton streets, and at a price to meet the purses of all. The tickets for all six concerts are fifty cents, while a single concert is only ten cents. The managers are William Cole and Harry B. Taplin. The movement is purely philanthropic, and just credit is due all concerned. The dates named are: February 21, 28, and March 7, 14, 21 and 28, and the artists and organizations are: Mr. and Mrs. Dolmetsch; H. G. Tucker, pianist; a string quartet of members of the Boston Symphony Orchestra; Mary Fay Sherwood, soprano; Leon VanVliet,

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cellist; Karl Barleben, violinist, and others, besides the Boston Singing Club, H. G. Tucker, conductor.

The members of the Harvard Musical Association are prone to fall heir to good times as well as to many good things in the way of interesting bequests. Their attractive quarters in West End, where they own a club house equipped with every convenience to delight musical clubmen's hearts, are the general rendezvous for the members. A new and much liked feature this year is the bi-monthly observance of Thursday afternoons—in a wholly informal way and very pleasant to the various members who gather there for a genial smoke and a sandwich. A sketch of this organization and its most influential members, together with views of their attractive club rooms, will appear in these columns ere long. Various members have kindly volunteered assistance to the reviewer, hence it promises to be one worth the attention of all who are interested in the life of this club and its evident future.

Wednesday evening, March 10, the American Guild of Organists, New England Chapter, will meet at Harvard Church, Brookline, when Henry Dunham and his choir will furnish the program. Blanche Kilduff, soprano, and John Daniels, tenor, are well known members of this choir. The annual dinner of the chapter occurs this month. This is the third year of this organization, and its healthy condition leads all concerned to believe that its promotion has been one of the musical blessings. There have been already two dinners, and the one in prospect is most pleasantly anticipated by the organists of Boston and vicinity.

Central Church, with George A. Burdett, musical director, issues the following calendar of its music for the next month: March 7, parts of the oratorio, "The Prodigal Son," by Sir Arthur Sullivan, the choir assisted by Carl Rissland, viola; March 14, Selections from "The Redemption," Gounod, Harriet Shaw and Jacques Hoffmann assisting; March 21, Parts of "Stabat Mater," and some of Dvorak's "Bible Songs"; March 28, The Lenten Selections from "The Messiah," Handel; April 4, The sacred cantata, "From Olivet to Calvary," by Maunders, Miss Shaw and Carl Barth assisting. The regular choir is Evta Kileski Bradbury, soprano; Katherine Ricker, contralto; Joseph Vian, tenor and Willard Flint, bass.

E. Cutter, jr., is to be highly congratulated on the success of a pupil, Garfield Stone, tenor, who has been singing at St. Mark's Church, in Brookline, but has been engaged by the Eliot Church, Newton, where John Daniels has been singing. Mr. Cutter has been singularly fortunate in having his pupils commended for their wonderful freedom and yet poise of voice, and Mr. Stone was at once engaged for this as well as for his great beauty of tone.

Clara Poole, a former resident of Boston, and pleasantly remembered for her fine musicianly qualities, has returned here for the purpose of teaching. Madame Poole is at 14 Arlington street, this city, and is just now filling several small engagements with her beautiful voice—one which has evoked much praise from those who have heard her sing. Madame Poole has studied with the best teachers of Europe, such as Randegger, Madame Joachim, Henschel, Shriglia, San Giovanni, and others. She was a most successful teacher in Europe, but on account of her husband's death she preferred to return to her old home. Madame Poole has a delightful personality, and likewise a thorough knowledge of the voice—two requisites for good teaching.

The MacDowell Club gave Janet Spencer, contralto, a reception at the Tuileries, Commonwealth avenue, last Tuesday afternoon, following a program of charming songs sung by Miss Spencer. Brahms' "Gestillte Sehnsucht," and "Geistlicher Wiegenlied," with viola obligato, by Emil Ferir, opened her program. These were followed by a group from Brahms and Schubert, then Mr. Ferir played and Miss Spencer sang Chadwick's "Ballad of the Trees and the Master," "The Butterfly," by Frank La Forge, and closed her program with a couple of Rummel's things, "A Song" and "Ecstasy." Arthur Colburn accompanied. Miss Spencer is a woman who attracts through an unusual personality, and a singer who enthalls with her artistic singing—hence she was a success. After her songs, the various members of the club met her, and tea, chocolate and ices were served. Katherine Ricker, Edith Noyes, Mrs. Rice,

Harriet Whittier, Helen Ranney, and many other well known musicians were present.

Mabel W. Daniels, the daughter of Mr. Daniels, deceased, and for many years the president of the Handel and Haydn Society, inheriting her father's love of music, is becoming known as a song writer, having had published a number of well written and catchy songs, and those finding a place on the programs of some of the best artists. At the College Club, last Saturday afternoon, Mrs. Bradbury sang a program of Miss Daniels' songs, with the composer at the piano. There was a large crowd present. These were the pieces yet in manuscript: "Before the King," "Without Thee," "Daybreak." Lyrics from the German were: "Lied des Einsamen," "Einst" and "Verborgener Schimmer," and this group closed the list of very interesting numbers: "The Lady Dream," "In the Dark" and "When Shepherds Come Wooing."

"The Amphion Club, of Melrose, is one of the best male choruses to be found anywhere," was said by one of Boston's best critics who attended the recent concert, the forty-ninth, one, by the way, at the City Hall of Melrose when this club sang as it seemingly never did before. Florence Hinkle, the soprano, of New York, was the assisting artist, and made a deep impression with her beautiful singing. That Mr. Cutter's musicianship is flawless seems each time re-established, as he brings from his body of singers effects, both in nuances and vocalizing, that are without parallel. First, he has balanced the singers in a very excellent way. The songs were all so finely given that it is difficult to discriminate, but from the first number, "Waldmeister's Wooing," Brambach, on to Gounod's



E. CUTTER, JR.,
Conductor of Amphion Club, Melrose.

"Sing, Smile, Slumber," the obligato being sung by Miss Hinkle, and Dudley Buck's splendid "Paul Revere's Ride," and the Bullard number, "Barney McGee," the singing was of the best, and Mr. Cutter was in splendid vein, getting all he desired from the singers at all times. Miss Hinkle completely charmed everybody. The unanimous verdict of the club was that no one had ever made so great a hit in every way as this artist. Mr. Cutter was warmly congratulated on his brilliant handling of the chorus and for the all round success of the evening.

Katherine Crockett is director of the Vose School of Music at Lawrence, Mass., and has formed what is called the Schubert Choral Club. These young singers will be heard at Saunders' Hall on March 10. The chief work to be given is, "The Erl King's Daughter," by Gade.

Glenn Hall, tenor, and Ethel Altemus, a pupil of Leschetizky, will give a concert in Boston on the afternoon of Friday, March 19. The affair is under the management of Louis Mudgett.

Anent Hammerstein's Grand Opera, H. L. Gideon, organist and choirmaster, of Temple Israel, announces two lecture recitals in Whitney Hall, 246 Huntington avenue, for the evenings of March 22 and 24, the subjects being Charpentier's "Louise" and Debussy's "Pelleas and Melisande." There will be assisting singers. Mr. Gideon is

said to be an interested student of French opera, and doubtless the lectures will be most worthy of being heard by all music lovers.

The third and last of this season's series of concerts by the Czerwony Quartet will be given Wednesday evening, April 14, instead of March 24, as intended, and so stated in these columns last week. The concert will take place in Steinert Hall.

A concert by the New England Conservatory String Orchestra will be given at Jordan Hall this week. The orchestra will be assisted by some of the advanced students, and the program will include compositions by Saint-Saëns, Bach, Bach-Bachrich, Handel and Rheinberger.

Viola Van Orden, a San Francisco girl, is here studying with Anna Miller Wood. Miss Van Orden has just been engaged as contralto soloist at the Baptist Church in Newton.

Bertha Cushing Child, contralto, gave a successful recital at the Vose School of Music, Lawrence, Mass., with Arthur Colburn accompanying. Mrs. Child's songs were well selected and arranged accordingly. They were: "Awake," by Ronald; Brahms' "Sapphic Ode," Cornelius' "In the Moonlight," John Beach's "Eurydice to Orpheus," a group by Mrs. Beach, "Melodie" by Debussy, a group of Loeffler songs, another by Helen Hopekirk, five Gaelic songs arranged by Madame Hopekirk, and "Thirteenth Century Love Lilt" and "Skye Fisher's Song," the last two being arranged by Marjory Kennedy Frazer. Mrs. Child's singing gave delight to all who listened. "Her voice has violet shadows and tints like some rare painting seen at twilight," an admirer said.

Leland Hall, who was formerly a student in Boston, but is now directing the music department of the Wisconsin University, of Madison, Wis., will give a recital here in Steinert Hall on March 25. Mr. Hall has been heard in Boston previously in a couple of more recitals, and is remembered as being a player of considerable ability.

William Dodge's orchestra of a dozen pieces gave a concert at Dorchester High School on Friday evening, with Lambert Murphy, tenor, and Roland Huxley, violinist, assisting. This Wednesday evening these same musicians will be heard at the West Roxbury High School, when Carl Dodge, violinist, will play.

Mrs. George Lyman Cade, who is so widely and favorably known in the musical profession as Clayton Thomas, this being her pen name for her charming songs, will hereafter reside in New York, where business calls her husband. Mrs. Cade was a most successful pupil of Marie L. Everett for two seasons.

An interesting event in musical circles was given last week at Jordan Hall, when John Hermann Loud played his two hundredth organ recital. The evening was decidedly inclement, but those who attended were pleased, as a very fine set of selections were given, including those of the best schools. Mr. Loud will play his two hundred and first program at the First Baptist Church at Newton Center this week.

Thursday evening, March 4, Laura Hawkins played with the Boston Symphony Orchestra at Sanders Theater, Cambridge, when this program was given: Symphonic suite, "Scheherazade," Rimsky-Korsakoff; concerto for piano, No. 5, Saint-Saëns; overture to the "Flying Dutchman," Wagner. Miss Hawkins is steadily gaining in fine pianistic qualities, and now easily ranks with Boston's good piano players.

Last week in making a statement concerning Edith Alida Bullard, the very promising pupil of Anna Miller Wood, and who is to sing this week at her first public recital, it was unintentionally recorded in these columns that the young singer had been substituting for Frances Dunton Wood since the latter's resignation, but the correction is hereby made that Miss Bullard sang only at a vesper service, yet a significant fact is that she has been chosen from ten or more applicants whom the music committee of the First Unitarian Church had heard, and is now installed

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as soprano there, where her teacher is the alto. Miss Wood is certainly to be congratulated because of this unusual honor conferred upon her young pupil.

Edith Noyes has been a deeply interested worker in Boston's musical field for several seasons. There are many who know her but to admire her. She has given herself freely, head and heart, to aspiring musicians less fortunate than she, and many are the praises sung of her by both sexes, young men and women to whom she has loaned a helping hand at the right moment. As all of these things are recalled it will delight her numerous admirers to know that in a very quiet way on Saturday afternoon, March 6, Edith Noyes and Roy Greene were married, and will go to Europe in May for "a bit of a honeymoon." Mr. and Mrs. Greene will reside in Framingham, Mass.

WYLYA BLANCHE HUDSON.

Three Concerts in Syracuse.

SYRACUSE, N. Y., March 5, 1909.

Tuesday evening, February 23, a harp concert, arranged by Bertha E. Becker, was enjoyed by a large audience. The quartet of young children playing the Irish harp was a feature. "List, the Cherubic Host," was presented by a double quartet of women's voices, six harps, fifteen violins, pipe organ, and Richard Grant Calthrop, baritone. The harp soloists included Maud Clark, Melville Clark, Henry Neejer and Miss Becker. Frank Trapp, tenor, of Rochester, sang a number from Rossini's "Stabat Mater," and other songs.

Monday evening, March 1, Adolf Frey gave a piano recital, assisted by Harold Butler, baritone. H. L. Vibbard played accompaniments for the singer. Mr. Frey merits special mention for his performance of Liszt's sonata in B minor.

Mrs. Joseph Dunfee, Melville A. Clark, Clarence Burr, R. A. Talcott and the Y. M. C. A. Quartet united in a benefit concert. Mrs. Dunfee sang the "Shadow Song" from "Dinorah," Tosti's "Good Bye" and "Like a Rosebud" by Frank La Forge.

C. W. B.

Concerts by the Philippine Band.

If the music and its performance as presented by the Philippine Constabulary Band is a criterion, then musical standards in the Philippine Islands must be well advanced. The band, under the direction of Walter Howard Loving, gave two concerts at the Hippodrome Sunday afternoon and evening, and another concert at the Brooklyn Academy of Music Monday night of this week. The band created a decidedly favorable impression. The programs were well chosen. The organization consists of about ninety native Filipinos. Loving, the musical director, is a negro, and it is reported he has studied at the New England Conservatory of Music.

Christine Miller, Popular Recital Singer.

Christine Miller's success in recital programs this season has resulted in five new bookings within the past few days for this talented contralto. March 8 and 9 Miss Miller sang at musicales in Plainfield and Newark, N. J. Her future engagements include recitals in Morgantown, Fairmont and Clarksburg, W. Va., the dates being March 16, April 12 and April 13.

Paul Scheinpflug's "Shakespearean" overture was played in Magdeburg, and was applauded mightily by a pleased audience.

SEVENTH PHILHARMONIC CONCERT.

The seventh set of Philharmonic concerts—next to the last pair under Safonoff's direction—was given at Carnegie Hall last Friday afternoon and Saturday evening. The program presented no soloist and included these standard numbers:

Eroica Symphony Beethoven
Prelude, Lohengrin Wagner
Good Friday spell, Parsifal Wagner
Overture, Tannhäuser Wagner

Up to the very last, Safonoff seems to retain his mannerisms and peculiarities of interpretation. In such familiar works as those chosen for performance last week his marked deviations from the spirit and letter of the scores were especially irritating to the understanding listener. Sudden bursts of power and exaggerated pianissimos following each other unceasingly and unrelentingly, finally get on the listener's nerves and set him to wondering whether the only means of expression at the command of Safonoff's technic and imagination are alternating loudness and softness in dynamics. This is a late day for complaint against Safonoff, as he has almost finished his career in New York, and will be heard at only one more pair of Philharmonic concerts—in a Tchaikowsky program, of course. There never was any doubt of his ability to lead Tchaikowsky.

In view of the nearness of Safonoff's final departure, there is no need to expend critical acumen at present in pointing out the things he left out and the things he put in, on the latest of the Philharmonic programs. The plans of the orchestra's reorganization and rehabilitation under Mahler now are complete, and better musical times may confidently be looked for in the future history of the venerable concert body.

The "Eroica" exhibited startling aberrations of tempo, and the "Tannhäuser" overture was done as though it were a Cossack tone poem. In the two other Wagner numbers the orchestra took the bit in its own mouth, figuratively speaking, and distinguished itself through notably good tone production and finished phrasing. These dying days of the old Philharmonic Society, as it was, bring but little to rejoice at, and that little is certainly not due to any merit on the part of the conductor.

American Institute of Applied Music.

Albert Ross Parsons appears so seldom as solo pianist in New York that when he does it is sufficient to bring a crowd. This was the case on February 26 when, with McCall Lanham, baritone, a recital was given at the American Institute of Applied Music, Kate S. Chittenden, dean. Mr. Parsons was at his best in Chopin's A flat ballade, which was full of poetry, and Liszt's "Dance of the Gnomes," the latter fairly scintillating in effect. Prolonged applause let the pianist know what the audience thought and felt and he had to play an encore, an excerpt by Hiller. Mr. Lanham was in splendid voice, and sang Mr. Parsons' tuneful "Night Has a Thousand Eyes" well; other numbers were of much difficulty. An encore number was "Denny's Daughter," and the attendance, such that fourscore people stood in the hall and corridors, interested from beginning to end. A series of students' "Solo Recitals" is scheduled to begin March 16, when Annabelle Wood, pianist, plays. Violin recitals follow, and March

SPRING MUSIC FESTIVAL

April 30th, May 1st

Minneapolis Symphony Orchestra and Normal School

CHORUS AT KIRKSVILLE, MO.

Directors: D. R. GEBHART and EMIL OBERHOFFER

10 Mr. Lanham's annual recital and reception is to take place. The Flonzaley Quartet is to play March 27.

Franklin Lawson and Two of His Pupils.

Dr. Franklin Lawson, the tenor, appeared with Petschnikoff, the Russian violinist, and Germaine Schnitzer, the Viennese pianist, at a musical soirée given at the Hotel St. Regis, February 24. During two Sunday evenings in February Dr. Lawson was a special soloist at services in Grace Church, corner Broadway and Tenth street.

Mrs. Alonzo E. Nutter, a pupil of Dr. Lawson, sang for the Whitefield Circle of Industry at Newburyport, N. H., Lincoln's Birthday. The press the following day said: "Mrs. Nutter's singing was the feature of the performance."

Helen Carrington, a promising young pupil of Dr. Lawson sang recently at musicales given at the Hotel Severn and the Hotel Astor. Miss Carrington has joined the class of pupils who will go to Paris and study with Dr. Lawson next summer.

Nathan Fryer at Wanamaker's.

Nathan Fryer has been specially engaged by John Wanamaker to play a number of recitals during the coming week. This will be one of the greatest events of the active musical season of this house. For some months Wanamaker has been negotiating with Manager M. H. Hanson to have Mr. Fryer, since this young American artist made such a tremendous hit when he played at Wanamaker's Egyptian Hall on the occasion of the firm's State Teachers' Day.

Third Concert by Knapp's Band.

The third concert by Knapp's Band was given at the Pelasco Theater Sunday night. Mr. Knapp conducted the band numbers, while Carl Edwards conducted the accompaniments for the soloists. May Corinne sang "Caro Nome" from "Rigoletto" and the "Bell Song" from "Lakme."

Audience Taken by Storm by Mme. Linde Last Evening.

Possessor of Most Beautiful Contralto Ever Heard in This City.

The concert of last night, at the Memorial Hall, in which Mme. Rosa Linde figured as the soloist, was one of the best musical events ever offered to the Lima public.

Mme. Linde is the possessor of a magnificent voice. Powerful, rich, and commanding a range that is found in few contralto singers, she captivated her audience at her first number, and the enthusiasm and interest grew upon each successive appearance. Mme. Linde has a commanding presence. Her splendid physique gives promise of the wonderful notes that come from her throat, and despite the fact that she repeatedly appeared in response to the vociferous applause she did not seem in the least bit tired or worn out. Her voice was as fresh, as sweet and as full, at the last number as at the first. She was most generous in giving additional numbers, and she appreciated the sympathy and interest of the audience to the utmost.

The fact that the entire program was given in foreign language detracted a little from the fullest enjoyment by every one, but one could not help being stirred to the depths by the flexible, beautiful and perfectly controlled voice of the singer. Whether the tones were high or on the lower range her modulation was perfect.

Mme. Linde has not the appearance of an American, but she is notwithstanding. Her parents were residents of the Black Forest in Germany, and came to this country before her birth. Her handsome figure, depth of chest and clearness of speech is a heritage from the free, outdoor life of her ancestors in the great forest.—The Times-Democrat, Lima, Ohio, March 3, 1909.

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TONE, DRESS AND MUSIC

(Communications concerning subjects discussed in this department should be addressed to "Sartoria," care of THE MUSICAL COURIER.)

The desire to be beautiful is inborn in every woman, and if, as modern authorities assert, beauty is merely a matter of cultivation, and each of us may become her own fairy princess, then we have only our own lack of energy to thank if that desire is not gratified. However true that may be individually, it is true generally. Beauty is a mighty power, but it is not alone expressible in a pretty face. In fact, in these days when dress is such a valuable asset it has become an axiom that "a graceful figure and a charming manner are more to be desired than great beauty of face, without these attributes.

A "FIRST AID."

While it is not possible or desirable to change one's anatomy, physical exercise and a clever corsetiere are wonder workers in the development of a good figure. The old idea that corsets are injurious has been eliminated by the new models, which are helpful rather than otherwise when



Courtesy Toilettes Fashion Company.
SUGGESTION FOR CONCERT FROCK DEVELOPED IN BLACK NET EMBROIDERED IN GUN METAL OR JET.

properly fitted. As in most other matters pertaining to dress, the stout woman has all the trials to contend with and permits herself to suffer untold discomfort in an effort to melt that too, too solid flesh.

The newest medium is a corset of rubber banding fitted with whalebones, which, when adjusted, correctly distributes the flesh uniformly and holds it in place without undue pressure, because it "gives" to the figure. It is a very unwise woman who, valuing a good figure, accepts a ready made corset. Better a little economy in another direction and invoke the services of a really good corsetiere. A little thought and observation is convincing that sartorial success is dependent upon a good figure, and that a good figure, in turn, is dependent, not upon nature, but upon the corsetiere.

The physiological effect of voice training, where it is not accompanied with an excess of work and worry, is a tendency to increase flesh, and, as a result, it is one of the singer's cares to keep down her weight. Swimming is one of the best methods, because, being more efficacious than perhaps any other, it is also pleasurable and healthful. There are not many pools here in the city, but there are two that may be indorsed, one public and free on certain days and hours, and the other connected with a school and

available at a fee. The Turkish baths are helpful, but are to be recommended only under suggestion from one's own physician. The beautiful new baths that have recently been opened will doubtless prove a source of great interest and profit to the many whose figures are a matter of consideration.

AS FASHIONS GO.

The concession made in increasing the width of skirts is a welcome one, and has been eagerly acted upon. The Tanagra effect is not lost by the modification, for there is always a long line expressed by trimming that preserves it intact. The latest cry, however, is the moyenage drapery, which is made to serve as a compromise between the Tanagra and the tunic effects. It consists of a scarf either of a foreign material or of that of the gown, draped at knee depth or below, and knotted. The knot may be at the back, front or at either side, but, while it confines the fulness and gives one more than ever the appearance of an Egyptian mummy, it is apparently loosely tied, and is very graceful. Panier effects grow in favor as they become more pronounced. One stunning model shows in its clever development a Directoire skirt slashed up the center back and front and draped high, leaving long paniers, which are quite plain as far as the hips. Of course, there is an underskirt. It will seem very odd to be walking about with our feet tied together, but that is virtually what some of the extremists are suggesting, and the French designs indicate very emphatically that it is inevitable. It is not such a far call from the sheath, so a little further practice ought to make us able to take steps, if we do not succeed in acquiring a graceful walk.

AS TO THE MEN.

A single gardenia or orchid fastened to the lapel of the frock or morning coat lends a dash of color that makes for proper sprightliness. Most Americans are insensible, seemingly, to the beauty and freshness of a boutonniere, but in London and in Paris the well dressed man would almost as soon think of omitting to wear a cravat as he would of slighting the flower. There is undoubtedly a crowning touch of elegance about it. Gardenias seem to be a bit preferred over orchids just now—probably because they are rarer.

The waistcoat is, and always will be, a sartorial expression of character. With the spring the tailor's fancy lightly turns to cream worsteds and plain and diagonal stripes. But no matter what the color, the garment should be made to fit. The strange edict that "the bottom button is generally left unbuttoned so as not to bind or cause wrinkling" that one "fashion" paper promulgates is certainly a reflection on somebody's tailor.

It should be news especially welcome to men singers that with evening dress they shall be enabled to wear the wing collar and still be in proper array. But these must have round tabs and meet closely in front, and with them must be worn narrow ties knotted straight across, instead of the familiar bat wing fashion.

The colored stitched collars, which some prophet of strange things told us were to be the acme of propriety this spring, have been slow in coming, and though some haberdashers are showing them, they are not appearing noticeably where one goes to gather ideas, and there is little chance that they will.

In the matter of spring overcoats there will be a wide range of choice, and the startling colors—which have pretty nearly ceased to be startling, by the way—will probably be seen in all their outrageous, although rather fascinating, glory. Yet no matter how one may be tempted to wander after the sometimes grotesque gods of fleeting fashion, he should hold ever in reserve a garment to meet the day that will surely call for the ever correct conservatism.

SUGGESTIONS.

The soloist who feels a little distraught without something in her hands when she stands before her audience may take along a fan to toy with if she likes, for the pretty baubles

—their usefulness is hardly to be considered—have ingratiated themselves back into fashion again.

Some of the fans are very small, but most of them are of fair size and wonderfully lovely, even the moderate priced ones. The colorings are the newest note designed to match the spring materials.

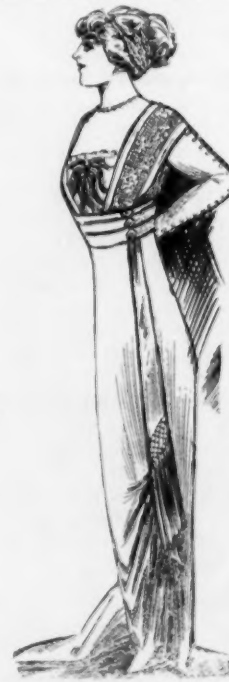
Flesh tinted stockings with slippers of gold or silver or flecked with diamond dust are worn with very light gowns. Sometimes the hosiery is very beautifully embroidered with a design picked out with pearl or iridescent beads.

Huge roses fashioned of cloth of gold or silver are tinted by hand in delicate colors, and make effective corsage decorations. As an applied garniture the same idea is carried out with tiny roses and buds.

Black is in high favor this season, and it seems as though the richest materials of all texture were to be found in it. Jet and gun metal trimmings to go with them are beautiful beyond description.

IN THE SHOPS.

The new traveling accessories are extremely smart, with quite a London air about them. In the black leather



Courtesy Toilettes Fashion Company.
SUGGESTION FOR A TRANSFORMATION GOWN SHOWING THE NEW DRAPERY EFFECT.

luggage there are suit cases in three sizes, fitted with trays and week-end boxes, that likewise are conveniently equipped. The former are priced at \$7, \$8 and \$9, and the latter range from \$8 to \$10, according to size.

A special feature of some of the leather departments is the bag or suit case made to order for one's own fittings, and this calls to mind the fact that toilet implements, mounted in elephant's hide, are to be found at one of the large Oriental shops on Broadway. They are wonderfully artistic and not expensive as such things go. The military brushes are only \$7.50 a pair, the whisk \$8.50, and so on.

In boxes of one dozen each, pretty handkerchiefs of shamrock linen, with narrow hems, bordered with equally narrow lace and an initial embroidered in the corner come at \$1.

Powder puffs in tiny silk bags furnished with a drawstring are obviously convenient. They cost 35 cents on Broadway.

A stunning sunshade, smartly suggestive of the Directoire period, with its long handle, has a white center and deep border of black and white stripe for its covering, is \$9 uptown.

The most delightful sachets de toilette are an offering

from Paris that are sold here on East Thirtieth street. The originator of these toilette adjuncts composed them from different kinds of flowers, after having made a careful study of their different properties and their relative effects upon skins of different texture. Therefore, the boast concerning the advantages of these preparations is no idle one.

Bengaline silk, which makes up into such chic coats for wear with the lovely satin cloth frocks, may be had for 79 cents in a good range of colors; satin Directoire, than which there is no more effective material in the entire category of spring goods, is selling at \$1.50 a yard, double width. The colorings are beautiful. The new Grecian curls and transformation pieces may be obtained of a Parisian hair dresser on Thirty-third street, where also hair coloring is done by a new French process that has proved tremendously satisfactory.

Compared with most methods it is a simple matter to reduce flesh by the wearing of a rubber undergarment.

These garments are authorized by the highest medical experts.

QUERIES.

M. M. E.—In your Shop Notes of last week's issue you mentioned a garment that was guaranteed to reduce weight better than any medicine. Will you be kind enough to tell me more about it. I have tried about everything else.

The article of which you speak is called a "figure mold," and is absolutely guaranteed to reduce the flesh by compressing it evenly into shapeliness without any injurious effects. It is designed for wear in place of the ordinary corset and is far more comfortable. I should be glad to forward the maker's name (a physician) that you may investigate for yourself.

Helen S.—I am writing to ask if you can recommend a dress-maker or a tailor who would undertake a complete wardrobe for me. I do not wish to be troubled with having it done piece by piece.

I am sending you the address of a well established house which makes a specialty, and incidentally, a suc-

cess of getting out complete trousseaus. Their business is exclusively a mail-order one.

Is there in New York, or any other place as for that matter, a dyeing establishment that is really reliable. I have four gowns that are perfectly good, but either a trifle faded or else I am tired of them. I have tried two places, one of them in New York, and both completely ruined my gown.

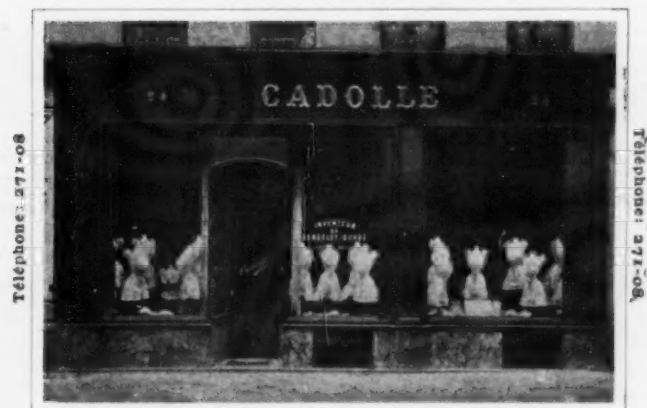
I have enclosed in a personal letter to you the address of a "perfectly reliable" cleaning and dyeing house. Dyeing is never positively assured of perfection, but I can positively guarantee that this firm will do the work as well as it could be done.

B. R. T.—I am invited to a Sunday evening dinner and have been told that there is some distinction as to dress on that day and that the regular evening dress is not proper. Will you enlighten me on this point?

Except among people of rather obsolete ideas there is no distinction made nowadays between Sunday and any other day, so far as dress is concerned. Full evening dress for a Sunday evening dinner would, therefore, be correct.



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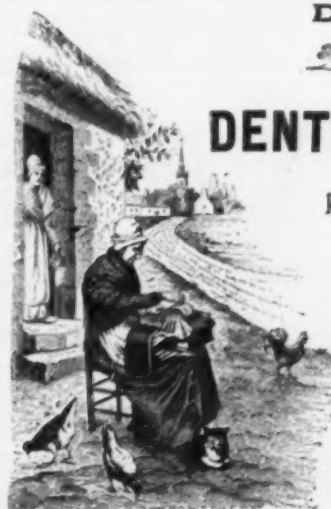


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MUSIC IN KIRKSVILLE, MO.

KIRKSVILLE, Mo., March 5, 1909.

One of the widely and most favorably known schools in Missouri is the Chillicothe Normal School, offering, as it does, courses in pedagogy, literature and history, natural sciences, mathematics, Latin, German, commercial courses, parliamentary law, letter writing shorthand, type-writing, telegraphy, national banking, private banking, wholesale and retail trade departments, commission and freight departments, real estate and assurance and a complete conservatory of music. The faculty is a large and competent one and the officers are: Allen Moore, president; Ralph Leroy Moore, first vice president; Frank L. Maxwell, second vice president; Fred B. Brady, business manager. At present there are fifty-six enrolled students in the music department, and the school maintains a band and orchestra.

Edward M. Goldberg, A. M., is a graduate from the college in Muenster, Westphalia, Germany. Mr. Goldberg is an exceedingly well educated man. He has studied languages—modern, Oriental and classical—in Wurzburg and Leipsic universities, and he also studied music under M. Bisping, and in the Muenster and Leipsic conservatories. Mr. Goldberg makes his specialties in teaching the classical in music for the piano, and he requires all students to take a course in harmony, composition, musical analysis and the history of music. He gives weekly recitals and lectures regularly. Mr. Goldberg has held different positions as professor of both music and languages among which may be mentioned: head of the music de-

partment at Stephens College, Columbia, Mo., from 1884-1893; principal of Burlington University, Burlington, Mo., for two years; head teacher of music and languages at Westfield College, Westfield, Clark County, Ill. Mr. Goldberg has been a resident of Kirksville for the past sixteen years, and is now conducting the Richard Wagner Conservatory of Music.

Elias H. Williams, director of the instrumental department of Chillicothe Normal School, studied at and graduated from the St. Louis Beethoven Conservatory of Music in 1901. He also studied violin, taking the teachers' course under Christopher Jacobs, of St. Louis, and harmony and theory under Herman Epstein. Mr. Williams taught at the Central Christian College, Albany, Mo., three years; Dunkard College, one year; Stanberry Normal School, four years, and for the past two years has been teaching at the Chillicothe Normal School. He gave his annual teachers' recital in September and will give a students' recital early this spring. Mr. Williams is the representative of the Missouri State Teachers' Association for Livingston County, and has several compositions on the market, among which are the "Chillicothe Normal Waltzes," and a vocal number, entitled "Morning, Noon and Night." The Stuttgart hammer stroke is the finger technic taught by Mr. Williams.

Blanche Sherman, a former resident of Chillicothe, and daughter of Mrs. S. B. Sherman, is now living at Hinsdale, a suburb of Chicago. Miss Sherman is a protégée of Theodore Thomas, and was brought out by him with

the Theodore Thomas Orchestra. Miss Sherman studied with Rosenthal and Edward Poldini, and with Leschetizky at Vienna; also taking harmony and theory with Josef Labor at Vienna. Miss Sherman has a studio in Chicago and is meeting with great success.

The ladies of Chillicothe intend organizing a musical club. As yet they have no definite plans, no details and the membership list is incomplete. A meeting may be arranged shortly, when definite plans will be made.

Mrs. G. B. Sherman is one of the leading musicians of Chillicothe. She is a native of Chillicothe and has lived here all her life, except when she was pursuing her study in Chicago and abroad. Having studied piano and organ in Chicago, Mrs. Sherman later went to Vienna, where she studied the Leschetizky method, of which she is an ardent advocate. Mrs. Sherman has a very large piano class here and will give a series of pupils' recitals during Lent. As organist and choir director of the Episcopal Church, Mrs. Sherman has in preparation a cantata on the "Seven Sayings of the Cross," to be given on Easter by the choir of her church.

R. E. R.

Heinrich Gebhard's Engagements.

March 1 Gebhard, pianist, gave a recital at Wellesley College with tremendous success. Within the next four weeks this artist appears with three string quartets, including the Czerwonky Quartet. March 8 he gives a recital in Providence, R. I., and one at Bradford Academy on the 23d, and on the 24th at Andover Academy.

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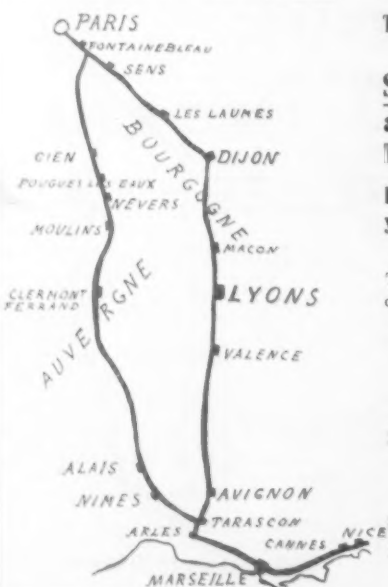
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PHILADELPHIA, March 8, 1909.

Beethoven, Liszt, Leps, Goepp, Cauffman—these were the composers represented at the forty-first and forty-second concerts of the Philadelphia Orchestra given at the Academy of Music on Friday and Saturday of last week. The program follows:

Academic March Phillip H. Goepp
Conducted by the Composer.
Symphony, No. 7 Beethoven
Conducted by Carl Pohlig.
Piano concerto, E flat major Liszt
Katharine Goodson, soloist; Carl Pohlig, conductor.
Legende Frank G. Cauffman
Conducted by the Composer.
In the Garden of the Gods Wassili Leps
Conducted by the Composer.

It will be seen at a glance that this program was very much out of the ordinary, with three numbers by Philadelphia musicians, each directing the playing of his own work. The "Academic March," a clear, well constructed composition, true to its name, is a fine march of the type known as "Grand March." It is remarkable how few concert marches there are. A few popular ones like the "March of the Priests," by Meyerbeer; "Queen of Sheba," Gounod; "Leonore," Raff, and two or three wedding and funeral marches almost complete the list. When we say that Mr. Goepp's "Academic March" is academic in character, it must not be understood that it is stiff or uninteresting in any way. Quite the opposite is the case. A melodious string part, and a decided swing in the brass are skillfully resolved into a soft and beautiful interlude where the wood instruments take the prominent place. Then back again to the bold march form, and after a second trio comes the stately ending. The Beethoven symphony was most beautifully played under Carl Pohlig's direction. Pohlig seemed to have the true conception of this dance poem, and led with an ever changing vigor, delicacy, persuasiveness, or breadth. While our Philadelphia composers conducted their own works gracefully, with insight and intelligence, especially Wassili Leps, who is an unusually fine conductor, yet the authority of the master was emphasized by contrasting Pohlig's work with these fine musicians, who were conductors but for a little while. There had been some suggestion of an entire program by Philadelphians, and the symphony composed by Gilbert Combs, or the one by Dr. W. W. Gilchrist, would have found a welcome hearing. But after the splendid playing of the Beethoven No. 7, one felt willing to wait for a hearing of these interesting works until some future time. In fact, there can be no doubt that Pohlig's great skill as a program maker can always be safely trusted, and requests for this or that favorite work for any particular occasion is a mistake. But to come back to our program the "Legende," by Frank Cauffman, proved a delicate, idealistic affair built on a slight theme after the manner of this form of music. Skillful orchestration was noticeable, passages for viola, harp and wood being treated in original manner. Of a bolder and more modern type was Wassili Leps' "In the Garden of the Gods." Scored for full orchestra with English horn, contra bassoon, bass clarinet,

xylophone, high and low tam-tam, there were many unusual combinations and effects. The very name of the work suggests something big and strong, and the work lived up to its title. The imagination was stirred to pictures of northern mythology by the broad sweep of the music. Mr. Leps' skill as an orchestral writer is far above the average, as was shown by this complex composition. Katharine Goodson, the soloist at these concerts, more than renewed the good impression she made here last year. The Liszt concerto seemed to suit her exactly. With no desire to be over enthusiastic it can be said that the work never received a better interpretation here. The usual hammering and pounding that some pianists feel called on to give Liszt's concertos was absent, and, strange to say, the solo part stood out just as well when played with a singing tone, as when pounded into a hard cold, metallic vibration. The same effect was noticeable in the softer passages, which, although gently played, were never killed or drowned out by the orchestra. This was no doubt partly due to a sympathetic orchestra, but much of the praise must go to the graceful player, who scored a tremendous success.

This week will bring the Philadelphia Orchestra's season to a close, much to the regret of the whole music loving population of the city. The final concerts Friday afternoon and Saturday evening of this week will be the "Request Program." It has been the custom for many years to vote for the most popular symphony, overture and miscellaneous number played during the season. These votes were taken at the last February concerts amid much excitement and the hope everywhere expressed that "my favorite will win," thus getting two hearings in the same season. Well, the votes have been counted and the program settled. The pieces receiving the greatest number of votes, and which will be heard this week, are:

Overture, Sakuntala, opus 13 Goldmark
Symphony, Pathétique, opus 74 Tchaikowsky
Suite, Peer Gynt, opus 46 Grieg
Overture, Tannhäuser Wagner

Zaidee Townsend Stewart was heard in song recital at Griffith Hall on Wednesday evening, March 3. Mrs. Stewart was heard in a score of songs covering a wide range of style and expression. Perhaps the one which pleased the audience the most was "Ah Fors è Lui," from "Traviata." In this Verdi number the singer's art was shown to be fully developed and quite equal to the many turns, trills and runs which make the number so difficult. The pure soprano quality of the voice was better shown in some of the lyrics, such as Tchaikowsky's "Tell Me, Why Are the Roses so Pale." But Mrs. Stewart showed her versatility by singing with telling effect songs by Schumann, Haydn, Schubert, Brahms, Wagner, Parker, Debussy and others.

A concert that met with much approval from a critical audience was given at the Ethical Society Rooms, Friday evening, by Emil F. Schmidt, violin; William A. Schmidt, violoncello; S. H. Lipschuetz, baritone; and Henry H. Gruhler, pianist. Instrumental trios by Schuett and Rubinstein were played. Mr. Lipschuetz sang Mrs. Finden's song cycle, "A Lover in Damascus," which has a truly Oriental atmosphere, and which must be something of a study, with its shifting key. Emil Schmidt made a favorable impression in the Mendelssohn violin concerto, while William Schmidt conjured up much enthusiasm with Popper's brilliant "Papillon." What would the cellists do

without Popper? It would be worse than a violinist without Wieniawski or Vieuxtemps. Mr. Gruhler was heard in several numbers, a polonaise making the deepest impression.

Thaddeus Rich, whose coming recital on Friday afternoon, March 10, is considered one of the important events of the musical season, has prepared a great program, which from a lesser man would be called daring. He will play movements from the Paganini and Tchaikowsky violin concertos; the grand old Bach chaconne, which is really a quartet with fugue for one violin, unaccompanied; a Beethoven romance; an arrangement of Brahms' "Hungarian Dances," by Joachim, and, as closing number, the "Airs Russe" of Wieniawski.

At a musicale given by Edwin Morris, at his studio, on March 3, a delightful program was rendered, with Mr. Morris at the piano, assisted by Mrs. Morris, soprano, and Masuda Brommer, soprano. Mr. Morris played a Rubinstein concert etude, a group of Chopin numbers, a Scriabin nocturne for left hand, as well as selections by Liszt, Raff, Tchaikowsky and Godard. Three Tuscan folk songs for two soprano voices were sung in charming fashion by Mrs. Morris and her pupil. At the close of the musical program tea was served and an informal reception held.

At the Matinee Musical Club Henry Gordon Thunder gave a lecture on "Pelleas and Melisande," on Tuesday afternoon. With the aid of piano illustrations Mr. Thunder explained the curious effects produced in this work by Debussy. Arias from the opera were sung by Clara Yocum Joyce and Zaidee Townsend Stewart with finish and effect before an enthusiastic audience.

A pupils' recital given on March 3, at the Philadelphia Musical Academy, gave opportunity for the pupils of this old and well known institution to show their skill, as well as give them valuable experience in public work. Violin, piano, cello and vocal numbers, mostly of the classical school, were played, many of them in most artistic manner. Those taking part were Misses Barton, Eynon, Ridgeway, Wright, Thomas, Oppenheimer, Davis, Cooper, Schussler, Rogers, Jans, Hawthorne, Slifer, Steerman, Ferris, Ludlow, Schaffer and Slaw; Messrs. Fuhrman, Levin, Ziegler, Jacobson and Hopkins. The recital closed with a piano quartet by Moszkowski.

Edwin Evans, the well known Philadelphia baritone, was recently honored by having a song of Thomas Turvey's dedicated to him. Of course, Mr. Evans tried the song by putting it on his recital program and with it scored another success. This little piece, called "Irish Names," has real humor, which Mr. Evans can well interpret. Already word has crossed the water of the success of the piece, and it is being sung in London by Watkins Mills, Ruby Shaw and Charles Phillips.

The Chaminade Club gave one of its justly celebrated concerts at the New Century Drawing Room on March 1. As the club is composed of the finest women musicians in the city, it always has excellent talent to draw from when a concert is in view. Those taking part last Monday were Marie Zeckwer, soprano, who sang numbers by Nevin, Pessard and Young; Elizabeth S. Doerr, violinist; Agnes Clune Quinlan, piano; Dorothy Johnstone, harp; Kathryn McGuckin Leigo, contralto, and Elizabeth Pattee Wallach,

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who gave as the second part of the program "An Hour in Dixie."

John Braun, tenor, and, it may be added, a sincere lover of music, working for its advancement in this city, was heard in song recital in Witherspoon Hall Friday evening. Mr. Braun has a rarely sympathetic voice and is heard only too rarely in public. His program for last week contained songs by Gluck, Schubert, Jensen, Chabrier, Lalo

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Massenet, Leoncavallo and others. The recital was an artistic triumph for Mr. Braun. WILSON H. PILE.

LATER CINCINNATI NEWS.

CINCINNATI, March 7, 1909.

Emma Brand Lewis, pupil of Theodore Bohlmann, of the Cincinnati Conservatory of Music, well known to Cincinnati as one of this city's most talented young musicians, rose to splendid heights in her piano recital on the evening of March 1. Equipped with thorough musical understanding, a sure and facile technic and possessing an abundance of temperament as well as fine sensitiveness, Mrs. Lewis' playing was most satisfying. Her program included the Grieg concerto, of which she gave a broad interpretation, replete with vitality; the Mozart sonata for two pianos, played with finish, and the "Todtentanz" of Liszt, which, though overflowing with technical difficulties, she played with apparent ease, and in the impressionistic as well as authoritative manner which this composition demands.

It is not often that a teacher has the satisfaction of realizing to the full his brilliant predictions in regard to the development of a student under his tutelage, as did Frederic Shailer Evans, of the Cincinnati Conservatory of Music, when he presented his gifted young pupil, Grace Portune, in a piano recital last Friday evening. Her broad, well rounded playing, always tempered by a well shaded tone as revealed in her opening number, the "Waldstein" sonata of Beethoven, was an index to the playing of her entire program and marked a maturity and finish which was most gratifying. Mr. Evans is to be congratulated upon his pedagogical talents, as realized in the great step forward Miss Portune has made since her last public appearance.

On the evening of Wednesday, March 3, the Conservatory Hall was the scene of one of the very finest concerts of pure chamber music that has been heard in Cincinnati for many a day. Those masters, each perfect in his own specialty, viz., Theodor Bohlmann, pianist; Bernard Sturm, violinist, and Julius Sturm, cellist, all members of the Conservatory faculty, presented a program of rare interest to an audience of the fashionable and musical elite of the city. First, one of the most genial and characteristic works of Beethoven, the trio in D major, played with all the vigor and bubbling half boisterous happiness which it requires. The Messrs. Bohlmann and Bernard Sturm played with faultless technic and a most ideal

balance of tone that loveliest of modern works for the violin and piano, the A major sonata of Brahms. Then they leaped a wide chasm and played a four movement trio of Benjamin Godard in F and cognate keys. This is so full of what the Germans call "heavenly light mindedness" that it was not merely applauded to the echo, but one movement was redemanded. Mr. Bohlmann, since his three years' residence in Berlin, the musical capital of the world, is even greater both as a musician and virtuoso than we knew him in days of yore. Bernard Sturm is equally great in the charms of the solo style, and in the reposeful routine of the concerted player. Julius Sturm has a masterly tone on the cello, and his instrument either sings or drops into the background with a perfection of musical effect never surpassed. The enthusiasm of the throng of hearers was unbounded.

Hemus Summers in Kansas City.

Percy Hemus, the well known baritone, voice builder and teacher, will spend his fifth summer musical season in Kansas City and St. Joseph, Mo., Ella Kraft, the well known accompanist, is in charge of his professional affairs in the latter place. He goes May 1 this year, remaining until the first week in October. Five New York pupils state they will continue study with him during the summer, and he already has pupils booked from such wide territory as Kansas, Oklahoma, Nebraska, Iowa and Missouri. He expects to spend two days weekly in St. Joseph, the remainder of the time in Kansas City.

Letters at Musical Courier Offices.

The following letters are at the offices of THE MUSICAL COURIER: Miss Chevalier, O. J. Hackett, Mark Andrews, Oscar J. Ehrigott, Harry Lazenby, Joseph Hunsiker, Mr. Duss, bandmaster; M. De Bor, Marie Keller, Mrs. Mary Fairweather, Mme. L. Birmingham, Carl Klein, Mr. George Kruger, Mrs. Byrne Ivy, manager of the Aborn Opera Company; Mrs. Grace L. La Pelle, Max Bachmann, Miss Alice Shaw, Mrs. Emma Calvé.

Goodson Soloist at Final Volpe Concert.

Katharine Goodson, the English pianist, will be the soloist at the final Volpe concert of the season at Carnegie Hall Thursday evening, March 25. Miss Goodson will play the Liszt concerto in E flat major, and the orchestral offerings will be from the works of Beethoven, Schumann and Wagner. Arnold V. Volpe is the musical director.

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